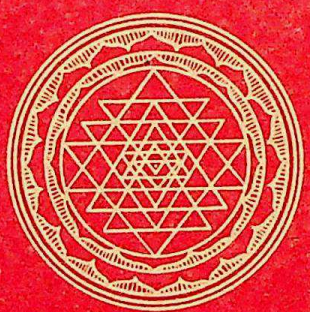
SĀDHANA FOR SELF-REALIZATION



S YANTRAS TANTRAS

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by

SWĀMI PRATYAGĀTMĀNANDA SARASWATĪ
and
SIR JOHN WOODROFFE (ARTHUR AVALON)

About the Book

Here is a presentation, in an abridged form of the leading principles of Tantra Sastras. The late Sir John Woodroffe, writing under the pen-name of 'Arthur Avalon', rendered pioneering service in this field of Hindu esoteric thought for the benefit of Western readers. The ancient Hindu concept of the Enduring, Ultimate Reality is based on and springs from the doctrine of World as Idea; and this is common ground for all schools of Hindu thought. Man is the nexus between that absolute, apprehended at one end as the microcosm and as macrocosm at the other. These are seemingly poles apart, but between them they enclose the twin processes of Being and Becoming in an endless series of evolutions and involutions. Swami Pratyagatmananda both inspired and collaborated with Sir John Woodroffe; and his share in the present epitome should prove particularly helpful and illuminating to Western thinkers since he demonstrates the possibility of achieving a synthesis between Hindu metaphysical experience and the conclusions of modern nuclear physics. He employs a terminology which is blended of mathematics and science which should serve to bring the subject home to Western readers.

Mantras formulate the Idea, Yantras seek to represent its unfolding diagrammatically and Tantras deal with the technique of the Sadhana or Ultimate Self-Realization.

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SADHANA FOR SELF-REALIZATION

(Mantras, Yantras & Tantras)

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(Mantras, Yantras & Tantras)

BY
SWAMI PRATYAGATMANANDA SARASWATI
AND
SIR JOHN WOODROFFE
(ARTHUR AVALON)

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PUBLISHERS' NOTE

If today Tantra Sastra is correctly appreciated in its pristine glory both in India and abroad, the credit should go to Sir John Woodroffe and his band of collaborators for their patient studies and lucid expositions. We are happy to have in our midst at the present time one of these collaborators, Swami Pratyagatmananda Saraswati) Professor P.N. Mukhopadhyaya in his *pūrvāśrama*), ripe in age and mature in wisdom, who has contributed a lengthy Introduction to this book explaining all the aspects of Tantra Sastra. This brief exposition will be a fitting preliminary to the study of all the works of Sir John Woodroffe. It is also hoped that this book will give a good idea of both the scope and the nature of the Tantrik lore and will be of practical aid to Sadhaks in their progress to Self-Realization.

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INTRODUCTION

SADHANA for self-realization is not a new book as regards its subject matter or contents : it is a selective compilation of matters relating to *sādhanā* already published, some within the last decade, others much earlier, as chapters or sections of works on Tantric doctrine and discipline by late esteemed friend and collaborator, Sir John Woodroffe (Arthur Avalon) or by us independently. Under the section *Mantra* of the present compilation, the two chapters on *Mantra-sādhanā* and *Gāyatrī* have been taken from the *Garland of Letters* by Arthur Avalon : and we may suggest that the opening chapters of that book be read also as preparing for the understanding of this. The section on *Kuṇḍalinī* is from the last section of the magnificent introduction he wrote to his *Serpent Power*, where the theoretical bases of *Kuṇḍalinīyoga* have been examined, in course of which our point of view and appreciation of the matter also appeared in the form of detailed correspondence : in the present compilation only the correspondence on our side has been reproduced. Correspondence on both sides and what follows should, however, be read carefully from that book.

Kuṇḍalinī is admittedly a difficult knot to untie and her ascent along what is called the path of *suṣumnā* piercing the six *cakras* is not easily understandable, ideally or realistically; yet the book, which may be and has been taken as a classic on the subject, has gone the farthest length that description and explanation starting from our level of experience and comprehension can go. It should, however, be remembered that in these as also in other allied matters we come across a shoreless deep which, to quote the words of Hume, "our line is too short to fathom". Yet to understand what may be fundamentally un-understandable we have no choice other than trying with our line as it is and as far as it can go. *Manana* or understanding is a necessary step leading to that concentrated intuitive effort of the mind called *nididhyāsana* (meditation) which opens into direct realisation or Truth—*sākṣātkāra*.

The section on *Yantras* is the reprint of a small book we wrote mostly as Notes earlier. In this we are in deeper waters still. Nevertheless, our exploration there has been from as settled and dependable bases as could be theoretically prospected. We have studied in this the evolution

of one *Yantra* in particular which may be taken as typical of other *yantras*, *SRI* or *GAYATRI*, for example. The two articles on *Tantra* are reprints from the *Cultural Heritage of India* (Ramakrishna Mission) in which they appeared as our contributions some years ago. The articles speak for themselves. Now, in the pages that follow in this Introduction, we attempt, in a way as succinct and summary as possible, laying a background for a general appreciative survey of the subject matter as dealt with in this book. For fuller understanding one should go to the sources as explored by Sir John and others; we may also, in all humility, refer the reader to our labours in the field in collaboration with Sir John or made independently. More specially, we refer to our recent work, *Japasūtram* (in Sanskrit-Bengali, in 6 volumes), an English short summary of which has, very recently, been published by Messrs. Ganesh & Co., Madras. This summary may be read as a brief commentary on such topics as *Prāṇa*, *Vāk*, *Bindu*, *Nāda*, *Kalā* and *Ardhamātrā* touched upon in this Introduction and in the book itself.

Consciously or unconsciously, self-realization has been accepted as the common as well as the fundamental object of human pursuit and endeavour. But the two terms—'self'and 'realization'—have not meant the same thing always and for all. It is so because the terms have been understood differently by different persons, or even by the same person in different contexts and conditions. The difference, naturally, has hinged on the fact whether one is looking at a thing from 'outside' and 'aside' or from 'inside' and 'straightway'; and, consequently, whether one is having a 'core', 'kernel', and whole view of the thing, or only a 'crust', 'sheath', 'husk', and segmentary view. It is the former which gives one, so it has been claimed, the *true* view—the true Self or *Ātman*. Two views, so contrasted, may be called the whole, integral view, and partial, cross-sectional view.

That the inside and integral view of any object, in our minds or outside, is necessary and to a certain extent possible, is a common position of both science and philosophy. In fact, it is this recognition that opens the way and leads enquiry and investigation along that way aspiring to reach truth and reality in any given field or province or in the world as a whole. Our sense experience and our ordinary 'subjective' experience give us a 'surface' picture of things and relations—or, to employ an ancient and significant figure of speech,—they show us the *nemi* ('outer orbit or circumference'), but conceal practically from our view the *arās* ('the connecting radii') and almost always, the *nābhi* ('the navel—the central origin and support'), without knowing which nothing is truly and really

known, and which being known all is basically and realistically known. *Tasmin vijñāte sarvamidam vijñātam bhavati.* That *nābhi* is, or opens to, the *ātman* in all things.

Both science and philosophy move forward to the search and finding of this *nābhi* or *ātman* in things. For this, they seek and have to find the connecting and leading 'lines'—the *arās*. Whether it be a dew-drop, a radio-active atom, the germ-cell of a plant or an animal, a simple idea or feeling or a complex in the mind, the path of enquiry starts with the *nemi*, the surface picture, the current course of an event, the 'normal' behaviour of an object; it is in that sense 'gross' (*sthūla*); its appearance poses a problem (what and how); its exhibition stimulates enquiry which presses for more and more intelligible information and satisfying explanation—for knowledge assuring increasing validity and value. So the mind which must know and satisfy itself cannot simply go the round of the perimeter of an object or relation as commonly presented to it; it seizes upon the suggestive and significant points in the passing picture which may open into the 'ground picture' giving the significant, informing basic outlines. In common language, it raises the question—*what* does this movie show for me mean and *how* has it to be appreciated ? This latter leads to the exploration of *ṛtam*, principle or law.

Connected with the question relating to this *how* is the other one relating to *what*—the enquiry as to the substance, substratum or reality. This opens the way to the knowledge and elucidation of *satyam*, the thing as it is in itself. For a whole and integral view—which is also in the ultimate summing up, the true inside view—the two lines of enquiry for the finding of *ṛtam* and *satyam* should meet conclusively at a settled or setting point, the *nābhi* or *ātman*. This is the *kāraṇa*, the ground, origin, cause, and the abiding meaning of all that is seeming and passing.

In between the *nābhi* and the *nemi*, between the *sthūla* (gross) and *kāraṇa* (causal or original), the *arās*—the connecting and leading lines and links, the lines of 'process' as we may call them, negotiating between the hidden cause and the exhibited effect or effects—must be traced and worked also. They throw the 'bridge' (*setu*) so to say by which we can span the dark or obscure interval between a thing as it seems and behaves and as it really is and subsists. Commonly, and at *this* end of the journey, the *setu* also, the leading links, are not quite palpably patent; they are *sūkṣma* (subtle); they have to be explored with scrutiny and care, adjusted and followed with judgment and decision. In one word, we have to evolve our system of procedure, both in theory and practice (*Upaniṣad* and *Vidyā*) consistent and adequate, which shall both shew and apply the *ṛtam* (law

or principle of process) opening and leading to *satyam* (reality) residing at the heart of existence. It is what formulates a scheme of operation and transaction between a root cause and its apparent emanations or effects. Thus, if the origin (what holds and formulates) be called the root matrix, the 'curve' as actually formulated the result working itself out, then, the process or procedure working it out can, logically, be represented by a system of equations—which are the *arās*.[1] In mystic language, if the *nābhi* or origin be *svar* and the resulting curve of a thing or event (*nemi*) be *bhūr*, the linking and equating processess are *bhuvar*. We thus have the three 'great' (*mahā*) *Vyāhṛtis* which precede the *Gāyatrī-mantra*, for example. *Vyāhṛti* literally means what specially gathers 'home' (origin) and formulates (e.g. a pattern).

We may again approach the position like this: some phenomenon of experience, outside or inside, is *given*. It is our *this* in the context of actual happening or occurrence (*bhūr*) at that moment. Having *this*, we enquire —what is this ? *What* is it substantially and causally ? This *what* we enquire about is the *nābhi* ('navel')—it represents *svar* (the creative and evolving source). But, evidently, a way, a link must have to be found leading from *this* end of the enquiry to *that*. In fact, the *what* end of the enquiry presents both these aspects of *this* and *that*. If, as in Relativity ideas, we conceive a 'this-line' and a 'that-line', (or 'planes' we may call them) then, the problem of knowledge and appreciation is to find a stable (*dhruva*) point where the two lines or planes meet and consort. That point is *what*. That point, however, is not unmoving as and when pursued; as it is pursued, it recedes into realms of ever deeper truth and wider generalisation; nevertheless, a position of stability in the process of the enquiry will have to be found. At any rate, such a position of concurrence and stability must for ever remain the end of all enquiry. Enquiry must develop its spirit, power and technique to the requisite degree and extent that it may reach the end. This requisite demands and sets for it what we may call the 'how-line'. It may also be called the 'process line'—*bhuvar* (the *antarikṣa* which spans the gap, removes the *hiatus*, between *this* and *that*.)

So, appropriately, the three 'lines' (*vyāhṛtis*) may be represented as a polar triangle. *This*-line is a horizontal line in a given plane of experience. *That*-line is another in a 'higher' and 'truer' plane. What intervenes and separates *this* from *that* is the process medium or interval which is *active* and negotiates between point-events on *this*-line and 'point-origins' (if we may so put it, pending a further definition of 'point'). Suppose we picture a stable point in the source (*svar*) line as an 'apex' to be reached from *this*—the given, the actual. If, for that purpose, we could drop a

perpendicular (the shortest *ṛju* or straightline), our process or procedure would be ideally simplified. That would be the line of Direct Descent. In *sādhanā* that line would represent the way of revelation, intuition and inspiration, for example.

But since the 'apex', commonly, lies at an altitude too 'high' for our common cognisance, we have necessarily to start from *any* point in *this* line, and have to explore, as best we can, a process route that may lead to the high up apex or summit. As it is, it is, commonly, a route of conjecture, hypothesis, approximation, adjustment. It is a search through probable suggestions, tentative explanations and explorations. If, fortunately, two or more such lines of tentative approach towards the far-off apex meet there or somewhere believed as nearabout, we get what one might call a polar triangle of logical comprehension and appreciation. Such tentative sketching of the *how-line* (process of interval) is the beginning of Science, and possibly also its end.

The aim of Philosophy is to re-examine the entire setting and set-up of the world picture (in matter, life, mind, spirit, for example), with a view to satisfying itself—so far as that may be possible—that the tentative sketch lines have the requisite correct orientation, so as to consistently converge and synthetically unify at the *apex* of intelligibility. And one may claim for practical wisdom (e.g. the *Upaniṣad*) that its object is to discover and make available in full measure the shortest, surest right line —the 'Direct Home Line' or the 'Main Axis', the way of inspiration, intuition and meditation, for example, which may open to and ensure conclusive consummation of the quest. Be it noted, however, that of the many possible and tentative routes of common approach, some may actually be more direct and symmetrical (*suṣama*) than others (eccentric, *viṣama*). So in our approach to Truth and Reality, the possibility of alternative routes is opened to us in the beginning, and, also, at every turn, and, consequently, there is insistent need for correct choice, proper selection of paths. The direct, straight promising route is *ṛtasya panthāḥ* (the Path of what is Fundamentally Right), which is also the way *par excellence* of *Chandaḥ*, —rhythm, symmetry, harmony in the soul and substance of creation as well as in its expression and unfoldment. And *this* is the Way of Realization.

We have introduced the polar triangle made of the three lines (*this*, *that* and *thus*) in the hope that such representation, diagrammatic as it is, may be appreciated as a total, correlational review of the universe of things and relations analysable in terms of the three 'co-ordinates' of *this* as the given, of *that* as the origin, and *thus* as the process of correlation and

transaction between the two. Such representation (as point, line, triangle etc.) is also important, as we shall see, when we come to grapple with the 'mystic power-diagram' called *Yantra*. The line of the triangle or any diagram for that matter, may however be derived (as we shall see later) differently, according to different frames of reference, from the fundamental concepts of Continuum, Point, Measure, Sense, Phase and Limit, for example. In the present context our starting base is the given datum of ordinary experience (inner or outer), and from *this* line or plane we enquire (and also aspire) to know *that* which may be the substance, source and origin of *this*, and also, the way and manner *how* that origin has evolved and manifested as *this* and, conversely, *how this* can work up to and realize itself as *that*. The 'way' or process line of both deduction and reduction (or sublimation) has, in practice, been not one but many, some more direct and symmetrical than others; in consequence of which, a need insistent, and an interest paramount, ever remains for selecting one that may run as closely akin as possible to the Direct Home Line, the Main Axis of Ascent and Descent, e.g., the Path of *Suṣumnā* as in yoga.

Some of the other ways, lacking the right sense and orientation, true light and correct lead, may frustrate their own aim of knowledge and realization, because the direct line, the main axis is what connects *this* with *that* (e.g., 'Thou art That') core to core, substance to substance, *ātman* to *ātman*, leaving aside, as completely as possible, the disconcerting, distracting 'sheaths', accidents or accretions. Its method is, consistently and persistently, one of selection of that which is essential and fundamental by rejection of that which is opposite. For this end, the seeker of the Home Line must be ever on a high light vigil so that the way may never go wrong in its sense and orientation, that the light that shews and leads the way may never play false and mislead. 'It is like walking upon the keen edge of an open razor'—the mystic wayfarer forewarns.

We started our quest after the 'self' with the help of one suggestive diagram, viz., the circle or sphere (*cakra*) with its *nābhi*, *arā* and *nemi*, and tried to appreciate the significance of each bearing upon what may be called an inside integral conception of the object of our quest. The real self is to be found at the *nābhi*; which being found, both the *arā* (the process lines) and the *nemi* (as it actually moves or behaves) will be deduced and made causally and roundedly understandable; and which not being found, the other two will be, separately or jointly, meaningless, and possess only a semblance, not the substance, of conclusive validity and value. For example, the Central Point of reference which evolves and holds all not being fixed and not being directly aimed at, the *arās*, the process lines

or lead routes, may go wayward, cross, counter and frustrate one another. They will be *jimha* (tortuous) and not *ṛju* (straight). And if we define 'Self' as the *ātman* (core substance and basic norm) of every form of existence—whether material, vital or mental—then, it ought to be evident and clear that *this* 'Self', e.g., even that of an atom of matter or of a quantum of energy or of an 'interval' connecting 'point-events', cannot be truly and completely known by process lines that cross and entangle one another, and thus fail to curve out a straight route to the Origin or Matrix which evolves, sustains and explains all. So many of our present lines of enquiry and investigation in the different fields of knowledge,—though they have gathered a great deal of what we may call 'depth' momentum, and have, consequently, resulted in many strikingly important deep-layer explorations,—have, as yet, lacked the quality of 'original' one-pointedness and congruence which alone will shew the real 'Self' in things and make us realize it.

Whether our starting point be the *nemi* or the *bhūmi* (the circuit of a 'normal' behaviour or the plane of a given experience), we must address ourselves to the discovery and practical availability of *ṛju* and *ṛddha* (straight and "charged") lines of knowledge and endeavour which, not mutually crossing or entangling, will bring us to the 'core' of substance and power in anything—the Centre or Summit of the starting *nemi* or *bhūmi*. If supreme value and validity be our ultimate end, the way must be one of valour (*vīrya*) wedded to victory that never accepts divorce or dissolution, discomfiture or defeat.

The difference between the standpoints of *nemi* or *bhūmi* is, generally speaking, that between a thing regarded as a point in *action* and a thing as a point *acting*; in the first, it is, primarily, as it moves and functions; in the latter, as it *is* and *subsists*. And the two are correlated. The one has to obey the reigning rule of *ṛtam*; the other to conform to the sovereign norm of *satyam*. That the one is to be co-related to and combined with the other is indicated by the mystic formula '*ṛtañca satyañca*' (the Right Form and the Real Norm) which opens the well-known *Sṛṣṭi Sūkṭa* of Rig Veda. In most of 'power-design diagrams' (*yantras*), again, the 'circle' and the 'triangle' go together. If we enquire about and have to realize the nature-in-itself (*svarūpa*), the *tattva* ('thatness') of any object (e.g., my own real self), the natural way will be to start on what has been before suggested as the *bhūmi* of the polar triangle this-that-thus, and reach, by as virile (*vīryavat*) and direct (*ṛju*) a process as possible, the Apex or Summit at the highest level of immediate experience (*aparokṣānubhūti*). I have to begin by asking—what am I to myself or to others like myself

here and now on *this* given plane of experience ? —and push up higher and higher along the *thus*-line (which is *sādhanā*) leaving aside one after another, the 'sheaths' (*koṣas*) of non-essentials that veil or vitiate the opening and leading light, and finish with the realization of the true, pure Self (*Ātman*).

If, on the other hand, my object be to trace a correct and complete curve of my self's emergence from and re-emergence or return unto the Fundamental Matrix—Brahman as the Origin and End of all becoming —my natural way will be, as before indicated, to start as a point on the *nemi* of the cosmic cycle of behaviour (*vyavahāra* or *pravṛtti*), choose a method and route by which factors causing eccentricities and unharmony curvatures (*papmā*, *manyur*, *enaḥ*, etc., in mystic language) may be eliminated, so that my way, as here and now, may not cross and counter my way, as there and hereafter, but lead, in consummating harmony and congruence to the Fundamental Source itself—which is *jyotiṣām jyotiḥ* (the Light of lights) and *rasānām rasatamaḥ* (the Essence or Quintessence of any essence). For this, the guidance of the Power Divine as *Guruśakti* (Power as Master Teacher) is essential. The Master speaks now 'within', then 'outside', and, finally, 'everywhere'.

As it ought to be clear, the approach to *ātman* in accordance with the cycle scheme or with the triangular—from *nemi* or from *bhūmi*—*pravṛtti* or *vṛtti*—behaviour or actual being—can mean only a difference in standpoint : if it be the self that we are in quest of, then, evidently, our seeking of the true self may be a double-phase process; it may relate to self regarded as a point of unique, intrinsic individuality (*vyakti*), or as a member of the world organisation as a whole (*abhivyakti*). In other words, self may be investigated *bindu*-wise or *nāda*-wise, point-wise or continuum-wise, as an entity or as a process. If the former, the triangle, if the latter, the circle will be the natural suggestive scheme of the method to be followed. In objective investigations also, the contrast as well as the correlation of the two view-points may be noted : e.g. a dew-drop may be studied either intrinsically or externally with respect to environing conditions. Both must be co-ordinated.

We have been making our enquiry in such 'diagrammatic' fashion, with a circle or a triangle, simple or otherwise, because in our *sādhanā* for realization we have, practically at every stage, to work out our way by means of an appropriate instrument or apparatus—*yantram*. It is what brings the forces working for a given end under the rule of *ṛtam* (Law) in conformity with the scheme and method requisite and adequate for working out the end. *Yantram*, in this sense, is thus needed not for our

sādhanā alone; it is needed for the Power that evolves and works the universe in totality or in detail. So what we have said here about *nemi* or *bhūmi*, *nābhi* or *mūrddhā* (apex), may be taken as an introduction to the understanding of an admittedly difficult matter, as dealt with in the section *Yantram*. In the *nemi* scheme, for instance, we are in the search for a right system of *arās*—*how* or process lines as we have called them—which without crossing or confounding one another, will be quite adequate and sufficient for the purpose, which is reaching the 'navel', what supports and projects all. And it is *yantram* that reduces or can reduce them to such a centrally collected and poised system. *Yantram* is the science as well as the art of the right process line, straight or symmetrical, that efficiently or successfully negotiates between what we start from as *this*, and where we must end and realize as *that*.

Referring to the section on *Yantram*, it will be found that, logically, the *ṛju* or straight emergence precedes as premise the emergence as harmony curvature which has been called *suṣama*. For such emergence both pure *bindu* (Point) and pure *nāda* (Continuum) must be evolved as harmony and symmetry pattern of all kinds by a principle called *ardha-mātra*. It is by this that straight measures and ratios are rendered into all manner of harmony measures, commensurable or otherwise, and relations, comprehensible or otherwise. It makes any definite picture (inside or outside) that we may draw (1) assume not only straight but also lines of harmony curvature; (2) it sets the picture not only in a rigid but more often in flexible and variable frame (partly definable, partly not); and (3) lays both the picture and its frame on a background of what is (*a*) not *yet* definable, and (*b*) what may be fundamentally undefinable.

If the Ground Cause of all existence be Brahman (*bhuvanasya nābhi*), then, this Brahman as *prāṇa* is fundamental causal movement (*mūla spanda*); Brahma-*vastu* becomes thus Brahma-*dhārā*—the Absolute Ground or Cause 'moves' to be operation, function, process. This is three-fold : it condenses and becomes the Point; it expands and becomes Continuum; and it evolves segments, phases and aspects, and 'intervals' between the two limiting positions according to a principle of rhythmicity or harmonic measure. Broadly speaking, this last is '*ardhamātrā*'. (*Japasūtram*) Again, as we have said in the same book, '*ardhamātrā*' is the *setu* or negotiating principle which carries number, magnitude and relation into all possible orders and gradations, commensurable or otherwise. As there pointed out,—such mathematical entities as e.g. π, dy/dx, etc. are her 'progeny'. Also, as more concretely stated in the same book—without '*ardhamātrā*' a lotus seed, for example, will not grow as a lotus in bloom

with its beautiful symmetrical curves. Nor will pure *nāda* or pure *kalā* render itself as beautiful music, painting or sculpture. It is *ardhamātrā* that has made creation in every detail a master work of inimitable Art. It is to be specially noted that, as explained in that book and elsewhere, each *Bīja mantra* should wear on its forehead (as Lord Siva Himself does) the *ardhamātrā* in the shape of *candra-bindu*. And why ? It shows the complete process and pattern of any matrix. Take OM. Is this supreme *vāk* completely exhibited when it is written or uttered as O+M ? No, the *ardhamātrā* index should be there to indicate the complete range of its creative dynamism and significance. That index indicates that the function rises from *bindu* as *nāda*, which differentiates as *kalā* (aspects or elements of individual *vāk* matrices), which again is reabsorbed into undifferentiated *nāda*, which lapses into *bindu* again, where all the three are in coalescence. And further that, on either side of *bindu* there is a 'mystery bridge' by which *nāda*'s emergence from *bindu* and also its involution into the same is effected. This *setu* is specially *ardhamātrā*. It is clear that each creative matrix should imply this 'mystery link', nexus or factor. It will be 'impotent' lacking this.

While we were exploring the border line which marks the descent of the *ṛju* order into *suṣama*, the evolution of the straight into curve, of the triangle into circle or cycle, we were confronted with *ardhamātrā*—the mistress weaver of the riddle of existence and evolution. We could not simply nod her away and go our own way. Not to speak of the cycles, the rhythms and harmonic functions that have set the pattern for our appreciated world of experience to exist and move on, even the *ṛju* order which logic seems to require as a transcendental premise for the actual order of things and relations coming to exist, cannot do without *ardhamātrā* in a fundamental sense.

In the section on *Yantras*, for example, Power posits itself as *bindu* (Point) : *bindu* posits itself as *ṛju* (straight line) to begin with implying difference of direction or sense; and the third phase is, as there explained, the evolution of the triangle. This is followed by what have been explained there as duplication and inversion. Our object there is to trace the evolution of the *ṣat-koṇa-yantra* (interlaced triangle) representing the hexagon pattern of power correlation. This is a typal pattern giving the core-picture of other *yantras*. This may be studied in its own place in the section on *Yantra*; but try here to recognise the hidden hand of *ardhamātrā* in the weaving out of the evolved pattern. The mystery passage from mere position to process shews her finger, without which nothing in any order which is at rest or moving in a certain sense will stir or change that

sense. *Ardhamātrā* means a *mātrā* or measure that does not remain static, but grows, accelerates—from *ṛdh*, to grow. The root *uṛh* in Brahman also means that. The growth or acceleration may be, and as a matter of fact is, variable, and the variation may be in accordance with harmonies involving what are called incommensurable and imaginary quantities in mathematics. The waves, spirals, cones, etc., result in consequence of harmonic variations of what is *ṛju* by the varying principle of *ardhamātrā*.

Suppose we start with a plain triangle. By revolving this round its perpendicular, we can evolve the cone, for example. And from the cone we can evolve the conic sections, including the circle. The process of revolution by which all these are evolved implies the circular measure, angular velocity. And this is what *ardhamātrā* negotiates to work out. Straight motion becomes thereby curved symmetrically, e.g. in the 'doing' of OM or *Gāyatri* : manifest *nāda* rises straight from unmanifest *bindu*; evolves the wave pattern with manifested sound elements; and then, reabsorbing these lapses into the unmanifest *bindu* again. *Nāda*'s 'rising' from *bindu* and its 'setting' in the same are *not* of the same character.

It ought to be patent also, that it is this fundamental factor of growth and variation that not only evolves power-adjustment and power-control apparatus called *yantram*; it is also required for evoking and developing power sources, roots or matrices, whereby a *nābhi* can project from itself a system of *arās* and *nemi*, for example, a *bindu* or point can move in the required sense making the sides and angles of a triangle; a *bīja* or seed can germinate and grow into a plant and culminate in the bearing of the seed again; a *kāma* or *samkalpa* (will to be and become) can work the self's dynamism so as to fulfil itself as a result or fruit desired.

Such working up of the root power matrix is the funcion of *mantram*. As *yantram* is the power apparatus for the adjustment, control and application of power having regard to a desired kind and degree of working efficiency, so *mantram* is what operates the root, matrix or source of power so as to generate requisite kind and quantity of energy for creative or other purposes. *Mantra*, it should be noted, can create as it can sustain and destroy. *Yantra* relates specially to design or diagram of power distribution and supply; *mantra* specially to power generation and acceleration from a suitable source or matrix; and *tantra* specially to the right *ṛtam* or *chandaḥ*—the correct technique, the concerted *modus operandi*—by which *mantram* operating through appropriate *yantram* will 'deliver the goods'. So it is by *tantra* that *mantra* and *yantra* can consort and produce fruit. They represent the three sides of the polar triangle studied before.

Or, varying the figure, the *nābhi-ara-nemi* scheme : if it be asked—where does power come from so as to be available on *this* level of operation ? —the answer is, *mantram*, which operates the matrix or root where power lies condensed. It is the *that* or *what* of our enquiry. If it be asked, *how* is it made available in the requisite kind and degree for the production of a desired result—the query may resolve itself into two parts : one relating to the pattern or design of power application; the other to the rule and method of application : we may call the two *wherewith* and *whereby*. These together contrive to lay out and work the *how* or *thus* line that fruitfully negotiates between where we begin work and where we should end.

We can perceive that such ideas of *mantra*, *yantra* and *tantra* bear a universal import having unrestricted application in all filelds.

No concentrated power in any field is worked out nor is diffused power concentrated without *mantra*; whether power evolves or involves itself, it aims at a limit which, in the sense of expansion, is *nāda*, in that of concentration, is *bindu*. And, as we have seen, the aspect of power that negotiates between the two limits as the factor of harmonic variation and acceleration making the process conformable to the *ṛtam* of *chandaḥ* (Law of Harmony), is *ardhamātrā*. This last is what makes the cosmic process, on the whole and in every detail, *ṛdhyamānā* (accelerating in the process of *plus* or *minus*) and *chandoga* (conforming to *chandaḥ* or harmony). If it be asked—what is the power which thus works itself out and works itself in, as an unbounded expanding universe (*nāda*) and as an infinitesimally small, yet infinitely potent, universe of *bindu*—the seed of the universe ? ...The answer is—Ground Reality as Basic Power of Movement—*Prāṇa* Brahman. It should be noted here that *śāstra* has called *bindu* not only *viśva-bīja* (world-root) but perfect universe also. And we can perceive why. *Bindu* is Power—Point which as patency, as actually exhibited or manifested, is *nil* (*śunya*), and as Potency *full* (*Pūrṇa*). It is where the two opposite senses of function, *plus* and *minus*, meet and merge as the Neutral Point (*Bindu* Brahman), and from where they emerge and evolve.

But we can make a distinction between *mantra* as a general category covering all the provinces of world manifestation, physical, vital, and mental, and *mantra* itself regarded as seed power—*bīja-mantra*. This is Mantra *par-excellence*. This latter is what can work up power from a perfect, unlimited source which *bindu* is, or from any matrix closely akin to *bindu* such as the *nābhi* is. When Brahman as *prāṇa* 'wakes up' and energises and functions from *bindu* where it may be supposed to be '*infinitely coiled-up*', it is *nāda brahman*—the patent, manifest wonder of the universe as

manifesting. As infinitely coiled-up power, it is *mahā-kuṇḍalinī*. A *bīja-mantra* is what can work up this *mahā-kuṇḍalinī*, the magnum matrix as we have called it. It can go into and work up from the Fundamental Source itself. And it can do this in the *ṛju* and *ṛddha*—direct and adequately efficient way. The name for such 'direct homeline' is the Path of *Suṣumnā*. A *bīja-mantra* should be able to work power in such wise that it can evolve in full measure and right *chandaḥ* from the magnum matrix, the fundamental reserve and magazine of power itself; and can, also, involve all its manifested elements and aspects into the same ultimate Source again. It comes fully developed and equipped from Mother's own lap, and finishing its work in the best possible way, in the best possible condition, can return to Her own lap again. The first half of the process is *haṃsaḥ*—which represents the dual aspect of cosmic metabolism, the 'heart-beat', and respiration. Creation progresses and goes well as long as the *mantra* of cosmic respiration goes well. To keep it going well is the *sādhanā* both for Nature and Man. But in both a tendency is operative by reason of which the rule of *ṛtam* apparently suffers a decline in efficiency and a deviation in rectitude producing what is called 'entropy' or running down. *Ṛtam Bṛhat*, the Great Law, which characterises *haṃsaḥ* in all phases and stages of cosmic manifestation, in natural as well as in human history, seems to be in a mood of 'careless abandon', so to say, allowing a chance for eccentricities and unharmony factors (called *Vṛtra*, *Paṇiḥ*, etc. in the Vedic stories) to insinuate themselves and disturb the reign of law represented by *haṃsaḥ* in order.

The two 'wings' of *haṃsaḥ* (the symbolic 'swan') should move in integrity of power and functional balance so that creation as a whole and in every detail may be in good order making for steady, continued progress (*abhuydaya*). One wing is what takes in and assimilates power and, thereby, nourishes and builds; the other wing is what takes out power from its potential store as kinetic energy, supplies this as available to every sort of 'power station', atomic or astral, vital or mental, and thus helps production as well as reduction in every field or sphere of the universe. The former is the 'lunar' and the latter is the 'solar' principle—the mystic *Iḍā* and *Piṅgalā*. To make these two function in harmonic order is the object of *Haṃsayoga*. By this *yoga* the world as also the individual will be assured a balanced and progressive economy, physically, vitally and mentally. By it, Creation will 'breathe' freely, its 'heart' beat soundly; its 'soul' will toil fruitfully and travel to its goal hopefully. *Jagat svasthya-matīvāpa*. This is what may be called the objective, 'outdoor', other—regarding and altruistic aspect of self-realisation. It is essential, and the

individual self in its journey to its ultimate end cannot profitably or safely bypass or dispense with this. So be a *haṃsayogī* first of all. By this be assured of a balanced and upgraded all-round vital economy. By this have the key in your hand that opens the locked door of the Great Magazine of Power *Kuṇḍalinī*. *Prāṇāyāma* in its extended sense is the usual *sādhanā* for this. *Mantra*, *yantra*, *tantra* should be concerted and co-ordinated for this end. Devotion, Knowledge and Action should, for this, meet at a consummating confluence of integrated *sādhānā*.

But the self cannot find here or in this (*haṃsaḥ*) its journey's end. The hero who has conquered and mastered Nature, must come back Home to his Mother's lap. He is to be *svarāṭ*, *ātmarāṭ*. (Master of Self). The mastery over *nemi* or *bhūmi*—the normal round of behaviour or the actual plane of being—is a preparation and prelude in respect of that masterful competency which is needed for 'reversing the gear' of the whole system of outgoing *arās*, turn them homeward, and make them converge as the Direct Home Line—the Path of *Suṣumnā*. What is *parāk* (away or off) becomes *pratyak* (towards or near). *Pravṛtti* ("out-door" activity) becomes thereby transformed into *samāvṛtti* (coming back to and possessing what is your Own). So *Haṃsayoga* is a preparation for and should culminate in *So'hamyoga*. The self then realises that it is identical in substance with *Brahman or Brahmamayī Mahāmayā*: that the Basis of Being-Consciousness-Bliss is *ātman*. Realisation of this basic identity is the common ground where the *yogī*, *bhakta* (devotee) and *jñānī* (knower) meet, though their ways of approach may, apparently, have been different. The Direct Home Line should open to, and be available for, all. The 'mystic' *kuṇḍalinī* should be roused by all and by her 'grace' release effected from the ejecting and rotating momenta of the outgoing *arās* and *nemi* producing endless cycles of births and deaths, not culminating in the integral realization of the Total Significance of Life.

The yogi may adopt one of the principal four ways—*Haṭha*, *Mantra*, *Laya* and *Rāja*. But the ways do not diverge but converge and meet in the last lap of the journey, where the *haṃsa* phase of *sādhanā* has to reverse itself and becomes the *so'ham* phase. In Hatha the reversing convergence begins where *khecarī mudrā*, for instance, consummates itself with the 'nectar' from Brahmarandhra (opening to the "abode" of Brahman); or, as the two letters, *h* and *ṭh* imply, the 'solar' and 'lunar' functions in the system noted before, so saturate themselves, like positive and negative electric condensers, that the 'gap' between can no longer keep them apart, but yields to the momentum for their integrated merging and satisfying union. *Mantrayoga*, where the 'Main Axis' of *madhyamā vāk* reverses its

direction from *vaikharī* to *paśyantī* and *parā*; (refer again to the Summary *Japasūtram*, before referred to); in Layayoga where *Brahmā-Viṣṇu* granthis ('knots') have been pierced—which/ in precise language means the resolving of the projective and angular momenta that create the *nemis* of worldly existence and behaviour and sustain them by systems of outgoing *arās*. It is clear that piercing of the third or *rudra granthi* is not possible before the outgoing and angular momenta have been resolved. The third is *layagranthi* itself. But even this is to be pierced and resolved if the object be to transcend the state of *prakṛtilaya*—which is not *laya* in the absolute sense, but a static equilibrium of cosmic potentials, of the three constituent *guṇas* that make Nature (P M V as we have called them), which therefore still holds as prisoners in the domain of relativity of *aśuddha tattvas* (impure principles) and mixed (*saṇkara*) propensities and processes. This domain has to be conquered and transcended. *Rudra* with the *triśūla* (trident) in His hand effects this conquering and transforming emergence from the infinite coils of potentials of the natural order. The *triśūla* symbolises the synthesis of a thesis and an anti-thesis—*haṃsa* and *so'ham*. It is *Hauṃsaḥ*. Om comes between and rules the two 'wings' of *haṃ* and *saḥ*, whereby the dynamic integrity and functional balance of the two *bindu*-wise and *nāda*-wise components are maintained at the requisite level, and also, both are sublimated into a perfected, integrated state, which combines perfect patency, expression and fulfilment with perfect potency, meaning and promise.

In *Rājayoga*, the return or reversal of the outgoing process begins definitely with *pratyāhāra* (withdrawal) which releases the self-exploring mind from what we may call its 'sense-floaters' and 'object anchors' and enables it to dive deep into the unfathomed yet shining profundities of being-consciousness-bliss by *dharaṇā*, *dhyāna* and *samādhi*.

In *Bhaktiyoga*, the *parā prakṛti* (higher or divine nature) and *daivi sampat* (Divine legacy) of the *jīva* which, ordinarily, face and are entangled in the coils of his *aparā prakṛti* (lower nature), must return and face his own pure-being-hood and recognise his own true relation to *Paramā Prakṛti* (Nature Divine). '*Aparā*', as the Gita explains, is his organised being as constituted by the five 'elements' in which his self with its pragmatic mind and reason is involved and to which it is subservient. Practically, it is his 'body self' with its varied reproductions, extensions and reflections. His *parā* or higher *prakṛti*, which is of divine essence, imperishable and free, and naturally affiliated to God's Own *Prakṛti* (*Paramā*), does not assert itself and does not realise its intrinsic divinity, till it is able to turn back and disown what has made it falsely disown its

own. So it is reaffirmation by negating a mistaken negation. It is the recognition of an irrefutable, inalienable relation which under the dominating spell of *aparā*, has not been cognised and acted upon. In Tantrik worship generally, our 'nature' is regarded as threefold : *paśu* (bound by ties), *vīra* (the 'hero' bent upon making itself unbound), and *divya* (the free, effulgent, playful nature divine). (See the articles on Tantra in this Book.)

In *Jñānayoga* also, which seeks to establish in actual realisation the 'lost' identity of 'thou' and 'that' the reversing is evident when from the non-essentials or *upādhis* of which alone the mind or intellect commonly takes cognisance, it has to turn, look in and seize upon the ground substance common to both. This is what *nididhyāsana* or self-meditation aims at doing. Usually, this is preceded by 'hearing' and 'thinking', from approved Sources and on approved Lines, *śravaṇa* and *manaṇa*.

We have examined these illustrative cases of the principle of reversible action (*vāma* in relation to *dakṣiṇa*), because it is the principle which the mystic *ardhamātrā* evolves in its designing as also resigning of the cosmic constitution, in matter and non-matter. It is the principle that underlies rhythmicity and cyclicity. It is what accounts for what may be called cosmic elasticity. A process or function in a given direction is charged with an impetus to reverse itself in the other direction. *Haṁsa*, as we have seen, is the *mantrik* equivalent or operative formula of this cosmic *prāṇana* or 'breathing'. But in its 'third' or *viṣama* (apparently asymmetrical and eccentric) emergence, the cosmic order does not seem to breathe freely and its heart beat soundly. Cosmic rhythmicity and the principle of reversible action are impeded by factors that cause obstruction, deviation and frustration. So a stream starting from its source cannot complete its full-measure cycle and go back to the source again. A drop from the sea is 'waylaid' and 'lost' in the desert. But could it mingle with a running stream seeking the sea ! And then, the sea in sight, could it pray, "Oh Swāmin, promise me again that my last summing surrender unto thee be not tardy, hesitant or low !"[1] Or, to vary the metaphor, His Promise assures the journey's end—fullness and perfection. And how is the Promise redeemed ?

> "He takes off a string when it is old and rusty,
> Puts a new one to your lyre;
> When feeble your tune, He pulls it up as lusty,
> As your theme dulls and declines,
> He makes it full of fire !"[2]

[1] Mean You [2] Milli Bīthikā

Jīva or the self that has emanated from *Brahman* loses its path in the mazes and meanderings of an endless wandering, and is hard put to it to rediscover and regain *ṛju* 'homeline'. So there is need for *sādhanā*. This is a double aspect process. First of all, make your *haṃsa* congenial, your friend and ally so long as you are moving on your *nemi* or *bhūmi*. Make your *sādhanā dakṣiṇā* (righting what may be wrong in your actual). When you have mastered this, *dakṣiṇā* by her own grace will reverse the process and make it *vāmā* (reversing what was inverted and perverted)—what opens and assures the Direct Home Line. Then begins the *so'ham* realisation in right earnest. The two meet in higher synthesis—*haumsaḥ*. This again leaving the polar duality of *haṁ* and *saḥ* becomes OM. What after that ? An absolute consummation of Light and Beatitude, Love and Power from where both mind and *vāk* return, filling to reach. *Sādhanā* is a synthetic, integrated approach to this Goal—to nothing short of it. *Bhagavad-Gītā*, *Bhāgavatam*, *Yogavāsiṣṭham*, and the like, unmistakably shew this.

The reorientation from the *dakṣiṇā* to *vāmā* requires three 'postures' of the fundamental Process Principle—which are called *sandhi*, *setu* and *meru*. Think of a common *setu* or bridge, or of a wave with its ascending and descending slopes and crest. In the latter case, the point where the wave rises from the horizontal plane is a *sandhi*; there is another where it descends to that plane again. We may call them *plus* and *minus*, *dakṣiṇā* and *vāma*, according to a chosen frame of appreciation. In *Mantrayoga* where *vaikharī* ('gross') *japa* passes into *madhyamā* (the subtle, uncreated *vāk*) the main axis that turns 'this' way or 'that'—the *sandhi* on this side is 'avara' (inferior), and the one on the other side is 'vara' (superior). In between the two is the *setu*, which is the wave or the symbolic lotus petal for example. In the case of the wave, it is the crest that shows the principal *meru*. It is the critical point where working energy or momentum one way changes its sense and becomes momentum in another way. In the case of the triangle, the point or vertex shows the principal *meru*. *Ardhamātrā* presides over the evolution and working of this triple scheme of *setu-sandhi-meru*. Consider in the context of this scheme how from a seed, for example, a plant grows, blossoms and bears seed-bearing fruit again. When the seed germinates and sprouts, the process picture is representable as a tripartite scheme as indicated above. In drawing a circle the *meru* is specially recognised when the process in the line of the radius transforms itself into a process with angular momentum.

In *sādhanā* with *mantra*, *yantra* and *tantra*, the *setu*, *sandhi* and *meru* occupy a place of vital importance. Each becomes charged with its re-

quired dynamism, given its required acceleration and direction, raised to its required critical or maximum efficiency so as to be productive of strikingly great emergent results, by *ardhamātrā* designing the curve of the process and assigning the value of the function according to this three phase scheme. Of the three, *mantraśakti* (power operating in and as mantra) relates specially to *meru*, the condensed point of critical efficiency (where the seed swells and bursts its sheath, for instance); *yantraśakti* (the diagram pattern of power operation) relates to *setu*; and *tantraśakti* to *sandhi*—the linking and adjusting factor. These may also be correlated to *bindu*, *nāda* and *kalā*, or to *śakti* (power), *ākṛti* (pattern) and *chandaḥ* (law of process), etc.

In *vyāharaṇa* (systematic *japa* that may succeed, become *samartha*) of a *mantra* (OM or *Gāyatrī* for example) which is not simple utterance but is the evolving of a harmonic *prāṇik* function starting from unmanifest *bindu* wherefrom manifest unbroken *nāda* arises, differentiating itself as *varṇakalā* (letter-elements) and then, withdrawing this unto itself returns to *bindu*, the principles of reversible action and cyclicity should be efficiently operative; and what makes possible such operation is *ardhamātrā* with its basic scheme of *setu-sandhi-meru*. So, really the *vidyā* of *mantra sādhanā* is the right knowledge and correct application (which is *vidyā*) of the 'esoteric' science (*rahasya*) of the *mūla* (basic) scheme of *setu-sandhi-meru*. He who knows and has mastered this *tripurā śakti* (the fundamental Power that both evolves from the magnum matrix and also involves what it has evolved into the same), has gained mastery over his *sādhānā* whatever it be, and has become a *siddha*, an adept. If we enquire about the *mantric* equivalents of the aspects of this basic scheme, we may take the aspects as three *plus* one, that is, four : *Ardhamātrā* seizing upon an infinitely condensed power to evolve and involve, *bindu*, energises itself to become the magnum matrix—this is *Hrīm*; to transform power into process, it produces itself as transition or link principle, *setu* with a 'thisway' side and 'thatway'—this is *Aim*; it is the 'lead and light' principle. As the lead necessarily presupposes phases, aspects and stages, a principle should be there for adjusting and co-ordinating—this is *Śrīm*. This relates to *kalā* as *Aim* relates specially to *nāda*, and *Hrīm* specially to *Bindu*. Finally, for *meru* which we have explained as the decisive climax of matrix operation, there is the *bīja Krīm* or *Klīm*. These can be affiliated to *Mahākālī*, *Mahāsarasvatī*, *Mahālakṣmī* and *Maheśvarī*, for instance. As the meru is directly connected with the base *bindu* by a perpendicular, the *bīja* of *Mahākālī* is also *Krīm*. The *caturvyūha* of *Nārāyaṇa* (*Vāsudeva*, etc.) may also be studied with reference to this scheme. Take a stock example

—a seed growing into a tree. What thaws the power frozen in the seed and make it flow is *Hrīm*; what carries this power to the higher levels of organised manifestation is *Aim*; what maintains symmetry and proportion all along is *Śrīm*; and what brings to the continuation of flowering and fruition is *Krīm*.

Each of the *bījas* implies and has to conform to what we have above called the *tripurā* or *caturvyūha* pattern. Let us take *Gāyatrī*. The functional pattern or *kriyāyantra* of this can be represented as an eight-petalled lotus (see *Yantras*). The process of *vyāharaṇa* must start from the centre of unmanifest potential *vāk* (*parā* and *paśyantī* rolled as it were on the axis of *madhyamā*) and make itself manifest as a process 'doing' on the *vaikharī* or outward plane. (It is a plane where vibration is produced and reacted upon by a temporary and localized impact factor.) For this it has to pass the *setu* which connects the actual *this* with the potential *that*. Here Om rises as *udayanāda*—rising *nāda*. *Agni* is the *devatā* here. Fire leaps up here burning torpor—*tamas*. The rising OM traces a symmetric waveline with its *meru* and *sandhis* with respect to the continuous basic note which is the *nāda*; this is followed by another homologous waveform with a similar *meru*—the three *vyāhṛtis* : the third is '*tat savitur vareṇīyam*' (pronounced as that); this also is a homologous waveform with its *meru* (which is the 'peak' *nāda-meru* in the whole process picture); the fourth is "*bhargo devasya dhīmahi*", which shows the last lap of sadhaka's own aspirating effort (*prayāsa*); the fifth is "*dhiyo yonaḥ pracodayāt*", where reversion to *bindu* has set in, and along with it the mood of surrender. [O Eternal Creative Light ! lead our intelligence that it may meditate on the Supreme Good and Value that Thou art, and, in aspiration and love, surrender to Thy own consummating Acceptance.]

When this 'homeline' process ensues with the accompanying mood of surrender—when *dakṣiṇa* becomes *vāma*, *haṁsaḥ so'ham*—the function changes both its sense and character. The divergent, objectively manifesting systems of *prāṇik spanda* (e.g. physical vibration) become convergent and subjectively collecting and unifying (metaphysical and supramental). *Kalā* or differentiated aspects and elements that have been evolved lapse back in their consummating fulness into undifferentiated and unified *prāṇa* and *nāda*; *vaikharī* (gross) *vāk* as also the discursive, deliberating mind drop down on the way, because they have no title and passport to go as far as the mystic *setu* which *ardhamātra* has laid for passage into the zone of perfected integration, where *nāda*, *bindu* and *kalā* are in consummated coalescence. Here is the *Bindumeru* which synthesises both *dakṣiṇa* and *vāma* components of the function, and opens the 'door' of perfect

self-realisation in light, joy and power. The *Bindumeru* holds and works the Prime Axis which turning 'thisway' makes one realise the unfoldment of the 'glory' of perfect *Śiva-śakti* or *Sītā-Rāma* or *Rādhā-Kṛṣṇa*; and, turning 'otherway' the transcendental pure *sat-cit-ānanda Parama Śiva* or *Parabrahman* also. So the *Bindumeru* will open to *perfect* Consciousness as well to *pure* Consciousness. (See our book, *Mahāmāyā*.)

So when the *vāmā vṛtti* or *samāvṛtti* begins the *jāpaka* of the *Gāyatrī mantra* he should be fully aware of these cardinal points : his *kriyā* or function is now collecting and convergent and not spreading and divergent as before; his mood now is one of surrender (*prapatti*) and not self-assertive action; his uttered *vāk* is now to lapse into *madhyamā*—the background of uncreated and imperishable *nāda*; his prospecting and toiling mind must now take leave; his *prāṇa*, identified with *nāda*, and homebound, centripetally drawn mind, (iron seeking the magnetic being now in the magnetic field), must reach the all-important *setu*, cross it and enter (as before indicated) the 'Empire' and Abode of Self-Realization. In this return journey *Soma* (the soothing and satisfying Principle) presides as *devatā*. Rajas—the diverging, distracting factor—is what hinders. This should 'die' in the settling peace of Illumination. The final OM is *vilaya OM* and should be done like that as a return to peace beatific. The *setu* which holds the *Bindumeru* must never be 'jumped across' (*mā laṅghīḥ*). Here the devotee self 'must lie' (*śayīthāḥ*) in peace (*śānta upāsīta*). It is here that the golden veil that hides '*tat savitur vareṇyam bhargaḥ*'—the Light of Bliss and Beatitude—opens unto it.

The above is a picture of the graph of *Gāyatrī vyāharaṇa* (which is not the muttering of some syllables) so long as we are on *haṁsaḥ* phase of the function making for self-realization. When the path of *suṣumnā* opens, and, consequently *dakṣiṇa* becomes *vāma*, the *vyāharaṇa* should start as a process which rouses *kuṇḍalinī* at the 'base' or *mūlādhāra* by its *ādi* (rising) OM; by which the *mūla śṛngāṭaka yantra* (the triangle of "three dimensions" where *nāda*, *bindu* and *kalā* are in coalescence as all-creative rest energy) is energised, and power is released in the shape of *vyakta* (manifest) *nāda*. *Kṣiti* or the stabilising and consolidating principle in creation is worked and stirred up for this emergence. Its own *bija* is *laṁ*. (Those of the other principles are *vaṁ*, *raṁ*, *yam*, *haṁ*). (Be it noted that *laṁ* etc. are the 'integrals' of the specific or differentiated *varṇa* (sound) elements which give the 'formulae' of each of the *cakras*.) By OM it is churned up, so to say, so that *śakti* may emerge and transform itself as the next ascending principle *ap* at the *svādhiṣṭhāna*. The three *vyāhṛtis* (*bhūr-bhuvar-svar*) of *Gāyatrī* should effect this. By it what was conserved

becomes current, static becomes fluent, fuel becomes fluent energy ready to become fire. This last is effected in the third phase of the sublimating process : at the *manipūra*, *nāda* or *prāṇa* sees itself as *tejas*, the principle that burns the cosmic fuel so as to transform and 'inform' released and fluent energy as the "ten-petalled lotus" of creation : the number ten representing the ten dimensions or 'co-ordinates' (the five components here *prāṇas* with the five 'modals' as explained in *Japasūtram*, for example). In the first two centres, the number was four and six respectively (the three dimensional triangle at the base must have an 'esoteric' *setu-mātrā* (link measure) added to it so that *ardhamātrā* may work it up as an evolving function; note that coiled power is disposed here as "three coils and a half"). The *cākrik* numbers (6 etc.) should be basically, though not rigidly, understood. For instance, 6=the 4 of *mulādhāra*+*dik* (sense) and *kāla* (time) by which undirected rest energy becomes directed and fluent; and so on. It is to be remembered that such mystic symbols turn many facets of meaning. In *Gāyatrī* the lotus at the *maṇipūra* should be made to open by "*tat savitur vareṇyam*". The petals of the lotus of creation feel the urge to open here by the Creator's own rousing, realising radiation. The next phase is that of the *anāhata*—where *śakti*, centrally concentrated and organised at the *maṇipūra*, turns to the continuum again, and becomes *vāyu*, the principle of cosmic movement and radiation : it is *bhargaḥ*; and it should be meditated upon as such (*dhīmahi*). Then ascent is to be made to the continuum as the background and reservoir of all cosmic *spanda* or radiation; all *spanda* rises from this as 'stress' and goes back to it to rest. It is *śuddha*, pure, and is the plane from where Divine Reason designs and works out creative evolution. It is *ākāśa*, (lit. what spreads and manifests) which means the principle that projects as impulsion and spreads as rhythms all this wonder and glory of divine manifestation. So it is here that the fifth phase of *Gāyatrī*—"*dhiyo yonaḥ pracodayāt*" —can receive its affirmed significance. This is to be followed by *vilaya* (setting) OM which consummates the process carrying the *jāpaka* to the *bindumeru* at *ājñā* which, as said before, holds and works and controls the Prime Axis leading to either *savikalpaka* (when the seed of duality yet remains) or to *nirvikalpaka* (where the seed of duality or polarity dissolves) *samādhi* at the abode of *sahasrāra* (the thousand-petalled lotus) or beyond. *Ajñā* is the *meru* principle *par excellence*. It is here that OM resides and controls the entire *dakṣiṇa-vāma* scheme, opens to supreme integral *yoga* or to pure absolute transcendence (*prapañcopaśama*) or both.

What is Mantra ?

Mantra is basically *śakti* or power which operating on any source, origin or centre of concentrated power can so work it up that it may become available as operative energy, to the requisite degree and in the required line and sense, for the full production of a desired fruit or result, and conversely, the resulting product or function being given, can so reverse the process lines that it can remerge into and realise itself as the *nābhi* or source again. *Mantra* has, therefore, a *dakṣiṇa* (evolving) and *vāma* (involving) function—*bindu-nāda-kalā* and *kalā-nāda-bindu*. This makes its *vyāharaṇa*, a rhythmic dynamic operation, a cyclic process, symbolized by the rosary, in which the 'entire' running thread stands for *nāda*, the beads for *kalā* and the *meru* or knot for *bindu*. When *mantra* works specially on a root or seed matrix, it is *bīja mantra*, e.g. *hrīm* ('h' is a reserve of massed power; 'r' works it up as kinetic; 'i' levels it up to the point of critical efficiency, *meru*; and the *candrabindu* indicates the *rhythmic* cycle the process should describe). When, again, the operating power is conceived as *prāṇa* (cosmic *élan*), and its 'exponent' or operative base regarded as *vāk*, *mantra* becomes a specially potent means of *sādhanā* for self-realisation. (See *Japasūtram* Summary for elucidation.). *Vāk* evolves itself as a triangular polarity of *śabda*, *artha* and *pratyaya*—'sound', object and correlation. In this *mantra* specially seizes upon the first, and leaves the other two to *yantra* and *tantra* respectively. It is for *yantra* to design the power diagram of the object, and for *tantra* to shew the *chandas* (*ṛtam* or right process) of inter-relation and adjustment. In doing *sādhanā* with *mantra*, both *vyāharaṇa* and *anusmaraṇa* (meditating on the meaning) should consort, and the two principles, *agni* and *soma* (explained in detail in *Japasūtram* and referred to in the Introduction) should be harmonised. In *haṁsaḥ* for example, *agni* is specially emphasised in *saḥ* and *soma* in *haṁ*. If the functional balance be disturbed in *japa*, an excess of *agni-mātrā* will be induced and the irritation factor (*rajas*), while that of *soma* the lassitude and the depression factor (*tamas*). Such imbalance should be rectified by equating excess and deficiency. In *AUM*, for example, A is *Agni* and M *Soma*. When you require fire, make your *OM* rise from *maṇipūra* at the 'navel' the seat of fire. When you require soothing peace, shift your emphasis to the bridge at the base of the forehead, and make your M as collecting *nāda* merge slowly in the nectar *soma*. So each *mantra* may be used as self-adjusting process for balancing *agni* and *soma* by appropriate *yantra* and *tantra*. In the doing of *OM* for instance, we have to shift from *maṇipūra* to *ājñā* and *vice versa*; from

udaya (rising) *nāda* to *vilaya* (setting) *nāda*. The requisite pattern has to settle on the ground of actual practice, *sādhanā*; which, commonly, begins as *vācika* (vocal), then becomes *upānśu* (sub-vocal) and finally settles as *mānasa* (mental), when the deeper resonance effects, the reshuffling reforming effects of *vāk* in the system, become conserved and heightened to the point of *meru* (critical efficiency bringing out a new emergence).

What is Yantra ?

Vāk as the exponent of power (*prāṇa*) becomes *mantra* when it operates on a matrix and evolves it to a requisite level of efficiency for the attainment of an end. So it is operative power which aims at realizing an end. It works from the *nābhi*, the 'navel' of power organised. *Yantra* is the design of the requisite disposition, adjustment and control of power which *mantra* has set in operation. So it is the means, instrument or apparatus. *Tantra* shows the right way or method, the regulating *ṛtam*. It is evident that the three are interlinked together. The *bīja hrīm* for instance, to be operative, must combine the three. As *mantra* it evolves the *nābhi*, *h*; *r* and *i* trace the yantra of power disposition; and *candrabindu* is the indicator of the pattern (cyclic or spiraline in this case) of power operation. The latter two (means and method as we have called them) refer specially to *ara* and *nemi*, as *mantra* refers to *nābhi*.

Yantra is an enquiry relating to the dynamic form, pattern and diagram of a thing, process or relation by means of which that thing, process or relation can be so operated as to be productive of the result or end aimed at. As in *mantra*, in *yantra* also, we have commonly to start from *sthūla* (gross), and proceed to *sūkṣma* (subtle) and *kāraṇa* (causal). The *yantra* of utmost potency is what relates to the core or *nābhi* of things, called *hṛllekhā* (core picture) of which the *bindu* is the ultimate form (*parā kāṣṭhā*). So *bindu* has been conceived as the infinitesimally perfect universe. If we can operate from *bindu* itself, we operate from the most perfect causal *yantram*. So *mantra*, *yantra* and *tantra* all naturally evolve from *bindu* and they all go back to it for their final synthesis and repose. *Bindu* is the magnum matrix. A *yantra* is the more potent and suitable one the closer it can approximate to and bear directly upon the *bindu*.

What is Tantra ?

Tantra in its extended sense is the science (one may call it 'esoteric' when it ventures beyond the empirical) as well as the art of realization.

As a science it has to enunciate its first principles, promulgate its fundamental theory and systematic doctrine. Basically, this is *tantric* metaphysics and philosophy. But as an art it has to make good, where and as far as possible, its theoretical doctrine by adequate and conclusive experimental demonstration. For an appreciation of both we must refer to the standard works on the subject (those of Arthur Avalon in particular) and to our *Japasūtram* (the bigger work). In the special sense *tantra* means the *ṛtam*—the right way or method of achieving what *mantra* means and *yantra* designs. If *mantra* is the operative formula and *yantra* the operative form, then *tantra* is the actual, suitable formulation itself.

What is Kuṇḍalinī ?

Kuṇḍalinī is the store or magazine of unlimited reserve power seated at the nucleus of every form of existence. It is static or potential in relation to what may be kinetic or manifestly operative. This latter is measurable or calculable with necessary limitation of data and with reference to chosen frames of reference. *Kuṇḍalinī* in her perfection, is associated with, and coils itself up round, the *bindu* (the 'point' of utmost intensivity); while in its fully uncoiled, manifested form it exhibits *nāda* (the continuum of inmost intensity) . The 'mystic' three coils and a half shew the basic disposition of *kalā*. These may be variously interpreted. Every fundamental *yantra* or diagram turns many facets of meaning; so there is no need for rigid-bound, 'patented' interpretation. From the *mantra* point of view, the three coils and a half may represent the *AUM* (three) and *ardhamātrā* ('half') of *OM* or of *HRI* (ɜ) and *ardhamātrā* (*candra-bindu*) of *Hrīm*: from the *yantra* point of view, the basic *bindu*, *bindu* positing itself as process line, and *bindu* evolving difference in sense and angular relation (from which triangle, circle, etc. emerge), the last specially implying *ardhamātrā*; from the *tantra* point of view, a *kriyā* or process starting from a centre, its lines of projection or influence, its orbit of reactions (reflection, resonances, etc.) and *ardhamātrā* assigning the *chandaḥ* (the pattern of harmony function) as *setu-sandhi-meru* (before explained)

Kuṇḍalinī is a cosmic Principle: in our own organisms it is seated principally at the 'Base Centre' called *mulādhāra*. *Where* is this to be located in the organism, and *where* are the *cakras* and the path of *suṣumnā* along which *kuṇḍalinī* when roused ascends ? *What* again do the *cākrik* diagrams and *varṇas* (*vāk* matrices) associated with them imply ? Further, does *kuṇḍalinī* actually vacate its seat when it goes up the path of *suṣumnā*,

or as we have maintained in our correspondence, is it a process analogous to electrical induction and not to conduction, is it in the nature of 'ejection' and not of 'projection' ? (In former cases, the source apparently loses what the receiver gains.) In the correspondence which is here reprinted, it is to this last question that we have sought to give an answer. It is clear also that *suṣumnā* and the *cakras* are not grossly anatomical, that is, certain nerve routes and ganglia are not to be taken as their 'physical and physiological basis', although in the working of the physical organism correspondence may be traced connecting the two systems collaterally. The *cakra* is a subtler and more potent apparatus—*yantram*, which controls the economy of our whole being, physical, vital and conscious (sub-conscious and super-conscious). As to the question of the constitution of the *cakras*, particularly that relating to *cākrik* number and allocation of the matrices, we do not offer an explanation here, though these are vital matters that must be deeply gone into and as far as possible clarified. We have, however, given a few suggestive hints before, and more particularly, in the *Japasūtram* (the bigger work).

As regards the *varṇas* ('Sound' elements) which characterize each of the *cakras*, what is required is that a *varṇa* (which means a 'type', a 'colour' also) be basically (i.e. as a prime *prāṇik* function-form) understood and acted upon. It has been called a matrix (*mātṛkā*), a creative, evolving factor. So any object or relation is *formulated* (e.g. an atomic system or a germ-cell in the natural order) by its own characteristic *varṇas*,—which make its *dynamic* formula (in this it exceeds a chemical formula, H_2O for example; see *Japasūtram*, Summary).

Basically connected with the matrix is number (commensurable or otherwise) and also magnitude (not restricted to three dimensions) and sense (*Kāla-Deśa-Dik*). (This last is the 'commutative' factor in all realms.) These three co-operate in any pattern of existence and its behaviour, including the *cakras*,—which are specialized power-origins (each represented by its *mantra*), power-diagrams (each with its *yantra*) and power-appliances (each with its *tantra*). Needless to say that Power as physical or physiological is a gross, restricted measure only of the Power-Whole (*Śakti*) which is identical with Brahman.

As regards the rousing of *Kuṇḍalinī* and the *sādhanā* prescribed, be it noted that this is, practically, in the nature of a graded, graduated approach. *First of all*, the sadhaka can do no better than uttering (as in *Bhūta-śuddhi* —'purifying the elements') the 'object and process formula'; if this be effectively done in *vidyā* (right mode or way) and '*śraddhā*' (right mood or accord), he rises from the plane of mere vocal utterance and visual ima-

gery, to the *next stage*, where the gross outer vibrations of the function become *recessive*, and the subtle, inner vibrations and their deeper resonance effects become *dominant*—which is a necessary prelude to the actual rousing of *Kuṇḍalinī*. *Next* becomes possible his actual ascent along the path of *Suṣumnā*, and along with it, an actual 'objectified apprehension' of the *cakras* one after another. *After this*, the 'comprehension and revelation' (*upaniṣad* or *rahasya jñāna*) of the 'sealed' significance and possession of the 'frozen' unlimited power-capital of the *cakras* begins. *Finally*, when both the *Ājñā* and *Sahasrāra* have been mastered by Divine grace, the sadhaka is blessed and his *sādhanā* consummated with a full, integral realisation of the sublimated and superb significance of life and existence as a *whole*, of which the *cakras* and the rest have been an illustrative diagrammatic *prāñik* rendering and an intensive psycho-dynamic unfolding.

Mantras

MANTRA-SĀDHANĀ

IN the *Gāyatrī Tantra* it is said—"that is called *Mantra*, by the meditation (*Manana*) on which the *Jīva* acquires freedom from sin, enjoyment of heaven and Liberation and by the aid of which he attains in full the four-fold fruit (*Caturvarga*)." Elsewhere it is said "*Mantra* is so called because it is achieved by mental process". "*man*" of "*Mantra*" comes from the first syllable of *Manana* or thinking and "*tra*" from *Trāṇa* or liberation from the bondage of the *Sangsāra* or phenomenal world. By the combination of "*man*" and "*tra*" that is called *Mantra* which "calls forth" (*Āmantraṇa*) the four aims of being (*Caturvarga*).

A *Mantra* is composed of letters. Letters and their combinations as syllables and words are all forms of manifested *Śabda*, that is, Brahman-forms. They are each and all forms of the Creative Stress, as uttered by the mouth, heard by the ear, and apprehended by the mind; but what are ordinarily called *Mantras* are those particular sounds which are used in worship and practice (*Sādhanā*) which consist of certain letters, or letters arranged in a definite sequence of sounds of which the letters are the representative signs. The relations of *Varṇa*, *Nāda*, *Bindu*, vowel and consonant in a *Mantra* constitute the *Devatā* in varying forms. Certain *Vibhutī* or aspects of the *Devatā* are inherent in certain *Varṇas*. The *Mantra* of a *Devatā* is that letter or combination of letters which reveals the *Devatā* to the consciousness of the Sādhaka, who has evoked it by *Sādhana-śakti*. The form of a particular *Devatā* therefore appears out of the particular *Mantra* of which that *Devatā* is the *Adhiṣṭhātrī Devatā*. This *Mantra* is intoned in the proper way according to letter (*Varṇa*) and rhythm (*Svara*). For these reasons a *Mantra*, when translated ceases to be a *Mantra*, that is, the sounds heard and uttered in the translation are not the body of, and do not evoke, the *Devatā*. We are then not dealing with the same sound, but with a translation in another language, with other sounds giving the meaning to the intellect of the Sanskrit *Mantra*. This shows that *Mantra* is not mere individual thinking but a particular sound-body of consciousness.

A particular *Mantra* therefore (such as the *Gāyatrī*) is not a mere collocation of words. Though to a non-believer it may seem but a string of mere letters bearing on their face a particular meaning or in the case

of *Bīja Mantras* apparently no meaning at all, to the Sādhaka it is a very mass of radiant *Tejas* or energy. An ordinary collection of words is something gross. These, as all else, are forms of Shakti. But the *Mantra* of which we speak is the *Devatā* Himself or Herself in *Mantra*-body. *Mantra* is thus a mass of radiant Energy. Sayings give information and advice to men of the world, whilst *Mantras* awaken superhuman power or *Śakti*. A mere saying is therefore, like a *Jīva*, subject to birth and death, whilst a *Mantra* is directly Brahman in sound-body, unwasting and undecaying. A *Mantra* again is not the same thing as prayer or self- dedication (*Ātma-nivedana*). Prayer is conveyed in what words the worshipper chooses and bears its meaning on its face. It is only ignorance of *Śāstrik* principle (See Arthur Avalon's *Tantra-Tattva* or Principles of Tantra as to what precedes and follows) which supposes that *Mantra* is merely the name for the words in which one expresses what one has to say to the Divinity. If it were, the Sādhaka might choose his own language without recourse to the eternal and determined sounds of *Śāstra*.

Śabda is *Śakti*. The *Viśvasāra Tantra* (Ch. II) says that *Śabda*-brahman which is *Mantra* (*Mantramaya*) exists in the body of *Jīva* and is the subtle aspect of the *Jīva's* vital *Śakti*. As the *Prapañcasāra Tantra* states, the *Brahmāṇḍa* or Spheroid (universe) is pervaded by *Śakti* as *Dhvani*, called *Nāda*, *Prāna* and the like. The manifestation of the gross (*Sthūla*) form of *Śabda* would not be possible, unless *Śabda* existed also in a subtle (*Sūkṣma*) form.

Śabda is the *Guṇa* of *Ākāśa*, but is not produced by it. It manifests in it; and *Śabda-svarūpa* is the Brahman. In the same way however as in outer space waves of sound are produced by movements of air (*Vāyu*), so in the space within the *Jīva's* body, waves of sound are produced accoring to the movements of the vital air (*Prāṇavāyu*) and the process of inhalation and exhalation. The *Śabda* which first appears in the *Mūlādhāra* (See A. Avalon's *Serpent Power*) is in fact the *Śakti* which gives life to the *Jīva*. The *Jīva* who inbreathes and outbreathes utters a great *Mantra*. This is the *Ajapā Mantra* or *Haṁgsah*, called "*Ajapā*", because it repeats itself naturally without any effort on the part of the *Jīva*. It is the heaving of the *Dhvani* which causes alternate inspiration and expiration. *Śakti* it is who is the Cause of the sweet, indistinct and murmuring *Dhvani* (See Ch. 24) which sounds like the humming of black bees. This sound is *Parā*, and then *Paśyantī*, which becomes subtle as *Madhyamā* and gross as *Vaikharī*. *Kuṇḍalinī*, who is *Varṇamayī* and *Dhvanimayī*, is the manifestation in bodies of the *Paramātmā*. So the substance of all *Mantra* is *Cit*, manifested as letters, syllables, words and their sentences.

In fact the letters of the alphabet which are known as *Akṣara* are nothing but the *Yantra* of the *Akṣara* or imperishable Brahman. It is the gross or *Sthūla* form of *Kuṇḍalinī*, appearing in different aspects as different *Devatās*, which is the presiding *Devatā* (*Adhiṣṭhātrī*) of all *Mantra*, though it is the subtle (*Sūkṣma*) form at which all Sādhakas aim. For in every *Mantra* there are two *Śaktis*. The *Vācya-Śakti* and the *Vācaka- Śakti* The *Devatā* who is indicated (*Pratipādya-Devatā*) as the ultimate *Svarūpa* is the *Vācya-Śakti*, and the *Devatā* who is that *Mantra* (*Mantramayī Devatā*) is the *Vācaka-Śakti*. Thus if *Durgā* is the *Devatā* of a *Mantra*, then *Mahāmāyā* is the *Vācyā Śakti*. The latter is without attribute and *Vācikā-Śakti* with attribute. The latter is the object of worship and is a support and means whereby the *Vācya-Śakti* is realised. For worship assumes as its object some form. When the *Śakti* with attribute, resident in and as the *Mantra*, is by dint of *Sādhanā* awakened, then She opens the gate of monistic truth, revealing the true nature and essence of the universe.

There are thus two *Śaktis*, *viz.*, the *Mantra-Śakti* and the *Sādhanā-Śakti*, that is the *Śakti* of the *Sādhaka* generated by *Sādhanā*. It is the uniting of these two *Śaktis* which accomplishes the fruit of *Mantra-sādhanā*. How ? The *Saguṇa-śakti* is awakened by *Sādhanā* and worshipped. This *Saguṇa-Devatā* is the Presiding Deity (*Adhiṣṭhātrī Devatā*) of the *Mantra* as the *Nirguṇa* (formless) *Iśvara* or *Iśvarī* is the *Vācya-Śakti*. Both are one; but the *Jīva* by the laws of his nature and its three *guṇas* must first meditate on the gross (*Sthūla*) form before he can realise the subtle (*Sūkṣma*) form which is liberation.

The utterance of a *Mantra* without knowledge of its meaning or of the *Mantra* method is a mere movement of the lips and nothing more. The *Mantra* sleeps. There are various processes preliminary to, and involved in, its right utterance, which processes again consist of *Mantra*, such as, purification of the mouth (*Mukha-śodhana*), (See Chapter X, *Śāradā-Tilaka*. *Japa* of *praṇava* or the *mantra Om* varies with the *Devatā* —*e.g.*, *Ong Hsau* for *Bhairava*), purification of the tongue (*Jihvā-śodhana*, seven *Japa* of one-lettered *Bīja* triplicated, *Praṇava* triplicated, then one-lettered *Bīja* triplicated) and of the *Mantra* (*Aśauca-bhaṅga*, *Japa* of *Mūla-mantra* preceded and followed by *Praṇava*. As to the "birth" and "death" defilements of a *mantra*, see *Tantra-sāra* 75, *et seq.*), *Kulluka* (See *Śāradā*, *loc*, *cit*. Thus *Kulluka*, which is done over the head, of *Kālikā* is *Māyā*, see *Purascaraṇa-Bodhinī*, p. 48, and *Tantra-sāra*), *Nirvāṇa* (*Japa* of *Mūla-* and *Mātrikā-bīja* in the *Manipūra*), *Setu* (generally the *Mahāmantra Om* or *Māyābij Hrīṅ*, but it also varies. Thus *Setu* of *Kālī*

is her own *BījaKring*, of *Tārā*, *Kūrccha*, *etc.*), *Nidrā-bhanga*, awakening of *mantra* (*Japa*) of the *Mantra* preceded and followed by *Ing* seven times), *Mantra-caitanya*, or giving of life or vitality to the *mantra* (*Japa* of *Mūla-mantra* in *Mani-pūra* preceded and followed by *Mātrikā-bīja*. Meditating on the *Mūla-mantra* in the *Sahasrāra*, *Anāhāta*, *Mūlādhāra*, with *Hūng*, and again in *Sahasrāra*. The *Mūla* is the principal *mantra*, such as the *Pañcadaśī*), *Mantrārthabhāvanā*, forming of a mental image of the Divinity (lit., thinking of meaning of *mantra* or thinking of the *mātrikā* in the *mantra* which constitutes the *Devatā* from foot to head). There are also ten *Sangskāras* of the *mantra* (See *Tantra-sāra*, p. 90). *Dīpanī* is seven *Japa* of the *bīja*, preceded and followed by *Om*. Where *Hring* is employed instead of *Om* it is *Prāṇa-yoga*. *Yoni-mudrā* is meditation on the *Guru* in the head and on the *Iṣṭa-devatā* in the heart, and then on the *Yonī-rūpā Bhagavatī* from the head to the *Mūlādhāra*, and from the *Mūlādhāra* to the head, making *japa* of the *Yonī Bīja* (*Eng*) ten times (See *Purohita-darpaṇam*).

The *Mantra* itself is *Devatā*, that is, the Supreme Consciousness (*Citśakti*) manifesting in that form. The *Mantra* is awakened from its sleep (*Mantracaitanya*) through the *Sādhānā Śakti* of the *Mantrin*. It is at base one and the same *Śakti* which appears as *Sādhanā Śakti* and *Mantraśakti*, the latter however being the more powerful manifestation. The consciousness of the Sādhaka becomes *en rapport* and in union with the Consciousness in the form of the *Mantra*; and the *Devatā* who is the *Artha* of the *Mantra* appears to the Sādhaka, whose mind has been cleansed and illumined by devotion. Though the substance of the *Mantra* is Consciousness, that fact is not realised without the union of the Sādhaka's *Śakti* derived from *Sādhanā* with *Mantraśakti*. The *Devatā* is then revealed. In the case of *Pūjā*, *Dhyāna* and other *Sādhanās*, it is only the Sādhaka's *Sādhanā Śakti* which operates, whilst in the case of *Mantra-sādhanā*, *Sādhanāśakti* works in conjunction with *Mantraśakti* which is all-powerful and re-inforces *Sādhanāśakti* which is imperfect and meets with obstacles. The individual *śakti* is like fire. Just as waves of air, when struck and restruck by flames of fire, set up a blaze with redoubled force, so the Sādhaka's individual *Śakti* when struck by *Mantraśakti* is rapidly developed, and then a strong active individual *Śakti* unites with *Mantra-śakti* to make the latter doubly powerful. It is because *Mantra* possesses this wonderful power that a *Jīva* can, it is said, accomplish that which appears impossible. Otherwise a *Jīva* could not achieve by his own effort the treasure which is worshipped even by Shiva. The *Jaivī Śakti* or *Śakti* of a *Jīva* (as such) is transformed by the aid of *Mantra*

into the *Daivī Śakti* or the *Śakti* of a *Deva* (as such). With this *Śakti* he can accomplish that which a *Deva* can. *Mantra* is thus an aspect of the Divine Mother appearing through *Mantrasādhanā* with devotion to Her. It has been thus said (*Tantra Tattva* II, 45) : "The string of fifty letters from A to *Kśa* which are the *Mātrikās* is Eternal, unbeginning and unending and Brahman itself." This great saying is the first of all *Tantras*. The realization of this *Mantra*-consciousness is *Mantrasiddhi*. If a Sādhaka attains perfect *Siddhi* in even a single *Mantra* he becomes possessed of the spiritual knowledge which is acquired by learning all Vedas. For Veda is the *Pariṇāma* or evolution of the *Dhvani* of *Kula Kundalinī* in the body of *Iśvara*, and the *Pariṇāma* of the same in the body of the *Jīva* is *Śabda*. For Veda is *Dhvani* uttered by Brahmā and *Śabda* is *Dhvani* uttered by the *Jīva*. In that *Śabda* is every form of *Mantra* which is that which gives vitality to the *Jīva*. It is this *Dhvani* too which evolves into gross *Śabda* as uttered sound, the body of the *Devatā*. *Siddhi* in such *Mantra* is not gained so long as such *Mantra* is not awakened. It may be that the appearance of the *Devatā* is a fact or it is not a fact. But it cannot be said that the mere utterance of a *Mantra* is superstitiously supposed to effect any result, or that *Japa* of the *Mantra* is done with no other object than a mere vain and senseless repetition. The particular *Mantra* suitable for a Sādhaka is a matter determined by *Cakra* and other calculations.

THE GAYATRI MANTRA

THE *Gāyatrī* is the most sacred of all *Vaidika mantras*. In it the Veda lies embodied as in its seed. It runs: *Om. Bhūr bhuvah svah : tat savitur vareṇyam bhargo devasya dhīmahi : dhiyo yo naḥ pracodayāt. Om.* "Om. The earthly, atmospheric and celestial spheres. Let us contemplate the wondrous Solar Spirit of the Divine Creator (Savitri). May He direct our minds (that is, towards the attainment of *Dharma, Artha, Kāma,* and *Mokśa*). Om."

The *Gāyatrī-Vyākaraṇa* of *Yogī* Yājnavalkya thus explains the following words : *Tat,* means *that. Tat* is apparently here treated as in the objective case, agreeing with *vareṇyam,* etc., but others holding that the *vyāhṛti—Bhūr bhuvah svah*—forms part of, and should be linked with, the rest of the *Gāyatrī* treat *that* as part of a genitive compound connected with the previous *vyāhṛti,* in which case it is *teṣām*). The word *yat,* "which," is to be understood (it may, however, be said that *yat* is there in *yo naḥ*). *Savituḥ* is the possessive case of *Savitri,* derived from the root *sū,* "to bring forth." Savitri is, therefore, the Bringer-forth of all that exists. The Sun (*Sūrya*) is the cause of all that exists, and of the state in which it exists. Bringing forth and creating all things, it is called Savitri. The *Bhaviṣya Purāṇa* says : "*Sūrya* is the visible *Devatā*. He is the eye of the world and the Maker of the day. There is no other *Devatā* eternal like unto Him. This universe has emanated from, and will be again absorbed into Him. Time is of and in Him. The planets, stars, the Vasus, Rudras, Vāyu, Agni and the rest are but parts of Him." By *Bhargaḥ* is meant the *Āditya-devatā,* dwelling in the region of the Sun (*Sūrya-maṇḍala*) in all His might and glory. He is to the Sun what our spirit (*Ātmā*) is to our body. Though He is in the region of the Sun, in the outer or material sphere, He also dwells in our inner selves. He is the light of the light in the solar circle, and is the light of the lives of all beings. As He is in the outer ether, so also is He in the ethereal region of the heart. In the outer ether He is the Sun (*Sūrya*), and in the inner ether He is the wonderful Light which is the Smokeless Fire. In short, that Being whom the Sādhaka realizes in the region of his heart is the *Āditya* in the heavenly firmament. The two are one. The word is derived in two ways : (1) from the root *Bhrij,* "to

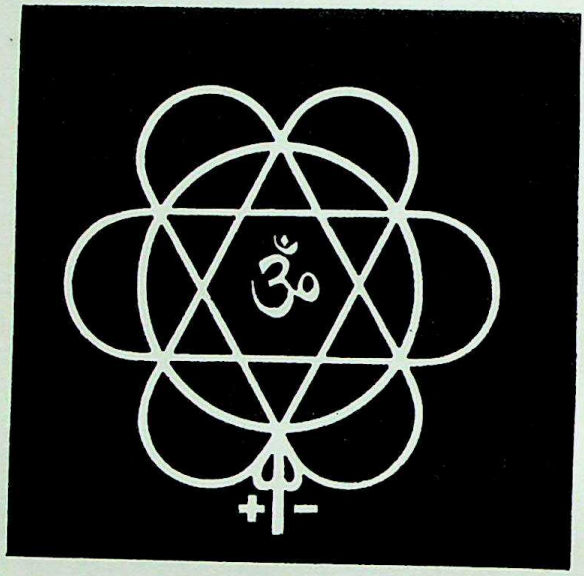
ripen, mature, destroy, reveal, shine." In this derivation *Sūrya* is He who matures and transforms all things. He Himself shines and reveals all things by His Light. And it is He who at the final Dissolution (*Praḷaya*) will in His form of destructive Fire (*Kālāgni*) destroy all things. (2) From *bha*=dividing all things into different classes; *ra*=colour, for He produces the colour of all created objects; *ga*=constantly going and returning. The Sun divides all things, produces the different colours of all things and is constantly going and returning. As the *Brāhmanasarvasva* says : "The *Bharga* is the *Ātmā* of all that exists, whether moving or motionless, in the three *Lokas* (*Bhūr Bhuvah Svah*). There is nothing which exists apart from it."

Devasya is the genitive of *Deva*, agreeing with *Savituḥ*. *Deva* is the radiant and playful (*līlāmaya*) one. *Sūrya* is in constant play with creation (*Sriṣṭi*), existence (*Sthiti*), and destruction (*Praḷaya*), and by His radiance pleases all. (*Līlā*, as applied to the Brahman, is the equivalent of *Māyā*). *Vareṇyam*=*varaṇīyam* or adorable. He should be meditated upon and adored that we may be relieved of the misery of birth and death. Those who fear rebirth, who desire freedom from death and seek Liberation, and who strive to escape the three kinds of pain (*tāpa-traya*), which are *Ādhyātmika*, *Ādhidaivika*, and *Ādhibhautika* meditate upon and adore the *Bharga*, who, dwelling in the region of the Sun, has in Himself the three regions called *Bhūr-loka*, *Bhuvar-loka* and *Svar-loka*. *Dhīmahi*= *dhyāyema* (from the root *dhyai*), we meditate upon, or let us meditate upon.

Pracodayāt=may He direct. The *Gāyatrī* does not so expressly state, but it is understood that such direction is along the *Catur-varga*, or four-fold path, which is *Dharma*, *Artha*, *Kāma*, and *Mokṣa* (piety, wealth, desire and its fulfilment, and Liberation). The *Bhargah* is ever directing our inner faculties (*Buddhi-vritti*) along these paths.

The above is the *Vaidikī Gāyatrī*, which, according to the *Vaidika* system, none but the twice-born may utter. To the Shudra, whether man or woman, and to women of all other castes it is forbidden. The *Tantra Śāstra*, which has a *Gāyatrī-Mantra* of its own, shows no such exclusiveness; Chapter III, verses 109-111, of the *Mahānirvāṇa Tantra* gives the *Brahma-gāyatrī* for worshippers of the Brahman : "*Parameśvarāya vidmahe para-tattvāya dhīmahi : tan no Brahma pracodayāt*" (May we know the Supreme Lord. Let us contemplate the Supreme Reality. And may that Brahman direct us.)

Yantras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PREFACE

YANTRAM—What does it mean?

Yantram, in ordinary use, means a mechanism or organ for doing work in an effective, systematised manner with a view to achieving a definite end. Such work, evidently, implies *three* things: the *End*, setting the principle or rule of action; the *Means*, setting the combination and co-ordination of the forces doing the work; and the *Method*, setting the necessary conditions and practical lines of such action. In scientific analysis, the first gives *formula and equation*; the second, *diagram and design*; the third, *function* according to plan, and with respect to given or assigned conditions. Basically speaking, these three are *Mantram*, *Yantram* and *Tantram* respectively. One may call them *Rule*, *Ruler* and *Ruling*; or Principles of Law, Code and Procedure; and so on. With respect to anything that *is* or *becomes*, they answer the three root questions: *Why* is it so ? *What* makes it so ? and, *How* is it so ? Obviously, the three are inter-related.

In the word *Yantram*, one should seize upon the root *Yam* (pronounced as *Iyam* and not as *Yam*), note what that root means and implies, and correlate it with the root principle (*Bījam*) of *Vāyu*, which is also *Yam*. *Vāyu* is Cosmic *Prāṇa* or *Elan Vital*. It is the cosmic Fund of both potential and kinetic power as a whole, that is, without abstraction and limitation as material, vital or mental. When this Power as a whole operates as a system of Control ('*Yam*') as a 'Ruler' with respect to a given end or objective, it is *Yantram*. It is essentially, therefore, a Power disposition and design, not a mere model representation, picture or graph.

It is superficial thinking to look upon the Mystic *Yantram* as symbolic or pictorial. It is dynamic — *Śakti-lekhā*. But in the understanding and appreciation thereof it is more suitable to begin with the sketch-drawing, graph, and so on. But the initial approach should be such as to open up newer and fuller vistas of complete dynamic import and significance.

The Means (*Yantram*) will signify nothing unless we can show it in the context of the entire movement from beginning to end; unless the picture of the event can be exhibited in its entire dynamic set-up. A boat on the river pulled by two ropes in directions making an angle gives no intelligible meaning of its actual movement unless we are able to resolve

the resultant effect into its constituent parallelogram. This instance is typical. Examine an organism, a crystal, a molecule, an atom. Inspect any planned structure in human or natural scheme. The structural design is laid upon a functional plan, and that, again, upon a dynamic scheme or power-pattern. It is the last that controls— (*Yam*)—and rules. What is *this* behind any situation that presents itself, any event that takes place ?That is the be-all and end-all question. And power, as we have noted, is only abstractedly and segmentally 'physical'.

Nevertheless, it is the analysis of physical science and mathematics that sets the first model and draws the first sketch suggesting the fuller and more basic pictures. We are in quest of fundamental 'ground plan' —the heart and core-picture of Power. In other words, of *Hṛllekhā*.

In this vital quest, it is possible that one can catch or miss the 'direct home line'. Even systematised, scientific pursuit has oftner than not strayed off the right track and missed the correct orientation. It has been said that intelligence is a tool-making organ. So there has been no lack of tools, instruments, appliances. They serve a variety of ends and purposes. But of what positive lasting, fulfilling and harmonising value have been most of these ? Are they in affiliation to the 'far-off divine event to which all creation moves ?' Do they even suggest that there may be, all appearance to the contrary not-withstanding, 'a divine purpose and end' at all inspiring the basic scheme of creation ?

The question cannot, particularly at this critical world juncture, be evaded or postponed. Without boldly facing this, we cannot quit the fatal quicksands of maladaptation and vicious circle, both subjective and objective, in which we have been caught.

Hence Power (*Śakti*) as whole has to be understood and appreciated with its appropriate *Mantram*, *Yantram* and *Tantram* in the senses above noted.

We imagine, for instance, that we are now near, if not actually at, the core-picture of at least material being and behaviour. Our equations have, at any rate, a reassuring look of thorough and compact reasonableness. Deceptive is not that look.

But the equations have, in practical application, ominously equivocated and not helpfully equated the basic queries and discrepancies in the appreciation of creation and existence. So, possibly, only a side-door to an antechamber of what Reality resides in has been opened.

Yantram, in its fullest context and co-ordination, must evolve from the First Principles of Creation.

The potency of *Yantram* or Power Diagram, in all relevant dimen-

sions, varies in geometrical ratio (*so to say*) according to the refinement and purity of the power-field composition. Hence what controls the intra-atomic field of energy is enormously more powerful than mechanical, chemical or molecular systems of control.

If by *Prāṇa* is meant not simply vitality or biological entity, but an all-pervasive cosmic principle of renewing and creative activity, then *Prāṇik* control ought to be more powerful than atomic. Modern science and modern methods must now essay to make that *Prāṇik* control available in an increasingly helpful measure. For, in such availability lies all hope of harmonised, creative progress. The consummation of such progress can be reached only by opening *Hṛllekhā* of things by Yoga where the Spirit reigns as Perfect Power and Perfect Harmony.

Therefore, *Yantram* must be traced from the Magnum Matrix [Perfect Power positing itself as the Perfect *Bindu*], down to our appreciated planes of Magnitude, Number and Space-time. *Yantram* should affiliate all our known and appreciated matrices to the Magnum Matrix. And this affiliation necessarily bears the character of a logico-mathematical descent.

The drawing looks, apart from the internal scheme of the interlaced triangle, like a flower in partial bloom, with *six* symmetrical (say, parabolic) petals joined at the stem axis by two others, one at each side of the axis, which are still 'hidden' and unfolded. The two 'hidden' stem-buds are marked with *plus* and *minus* signs.

Basically this means the six-phase functioning that becomes patent (or manifest) in the analysis of any creational entity or event (as pointed out in these Notes); and the two hidden axis buds are or represent, the Mystic *Ardha-mātrā*, on either side of the *Bindu* and its axis of self-projection: they link up, both in the sense of evolution and of involution, what is patent and manifest with what is radically there as the potent and unmanifest. The entire scheme is supervised by *Om* at the core or *Hṛllekha*. *Om* itself in its 'rise' shows this eight-phase pattern in dynamic creation.

These, for instance, represent the eight-phase pattern : *Parāvyakta—bindu, Vyaktāvyakta—setu, Udita—nāda, A, U, M, Vilaya—nāda, Vyakta-vyakta—setu.*

Ponder also over the relation of this diagram to the famous mystic Mantram :

Pūrṇamadaḥ Pūrṇamidaṃ
Pūṛṇāt Pūrṇamudacyate Pūrṇasya
Pūrṇamādāya Pūrṇamevāvaśiṣyate

"*This* is Full, *That* is Full : Full evolves from Full :
Full taken from Full remains Full."

In this *Mantram*, the two mystic words, *viz.*, *udacyate* and *ādāya* (taken out and taken in) stand respectively for positive and negative *Stem-buds* or *Ardha-mātrā*.

THE YANTRAM

I

THE YANTRAM AS SYMMETRY IN CREATIVE EVOLUTION

Consciousness is Power. As this is an identity, its simple converse is also true—Power is Consciousness. Consciousness is of Being and Becoming. So Power is to Be and Become. Power posits itself as Will. Hence Will-to-be and Will-to-become. This is *Kalā*, which, as Basic Desire, is *Kāma-Kalā*. Cosmically, it is what informs, formulates, shapes, patterns.

Kalā, as such, is not aspect, phase or partial. It is the Evolvent Principle which evolves as these. And these are evolved : creative evolution begins. But how can this be in an absolutely homogeneous Continuum which Consciousness-Power (*Cit-Śakti*) foundationally and persistingly is ? On a lower plane, it is like producing a vortex-ring atom in the perfectly elastic fluid of Aether (of classical Physics). It would not be possible if *Cit-Śakti* were pure self-manifestation or *Prakāśa* only. But *Cit-Śakti* is *Vimarśa* also. That is to say, It not only is and manifests Its own being; but It also becomes and manifests what It becomes. *Prakāśa* and *Vimarśa* are not isolable. This is shown in God Mother Kālī. There *Kalā*, in this fundamental context, is *Kālī*.

For the purpose of evolution, *Kalā* or the Will-to-become must 'gather' the Foundational Power-Continuum into a 'Point'. And the Point must be perfect Potency and readiness to become, create and evolve. It is the Perfect 'Seed' of all possible creation and evolution. So it cannot admit some possibilities and shun others.

The *Bindu* (the Continuum gathering itself perfectly into the Point) is the Cosmic Seed or 'Semen'; yet, in itself, it is acosmic in the sense that all cosmic potentials have here their 'apex' or perfection, and cosmic actuals also have here their 'base point' of complete evanescence. It is the perfect Point of both cosmic origin and end. All movements start and finish here. Cosmic possibilities are full; cosmic specifications are nil here. It is that where the 'full' and the 'nil' co-exist. It is the Mystery *Nexus* that connects the Alogical Absolute with what is Perfectly Logical

(Pure Reason). It is metaphysical in the sense that though immanent in, it transcends cosmic, experience. Any element or 'Unit' of cosmic experience must have the *Bindu* at its 'core', as its dynamic matrix, its 'base' of equilibration and repose. *Śiva-Śakti* are in coalescence. The *Bindu* is metageometrical in the sense that all dimensions not merely of space-time (x, y, z, t; and so on) but of other predicable co-ordinates, evolve from the *Bindu*, from which any specified 'frame' can choose its own system of co-ordinates. Any scheme of analysis and synthesis, of differentiation and integration, has to start with, rest on, and finish with the *Bindu*. Examine this position with reference to any system of curves (*e.g.* the conic sections) and their governing equations (*e.g.* the general equation of the second degree). An equation has, commonly, to be reduced to a pure pattern in which the right-hand side is zero which stands for *Bindu* (as the point of evanescence and equilibration). Given in that pattern, the roots and their relations are worked out (as in the Quadratic Equation). In differentiation the functional increment (h) must be taken to the point of evanescence so that you can evolve the differential co-efficient (dy/dx), giving you the true rate of change in a configuration. In integration, zero and infinity are the two natural limits, and both these coalesce in *Bindu*. *Bindu* projects out of itself the two 'poles' (zero and infinity, plus or minus) which make integration possible and appreciable. In the four-dimensional appreciation of the universe, the *Bindu* is represented at the intersection of 'now' line and 'here' line, as the 'here-now' point. So on. Recognise the *Bindu* in the tracing of vital and mental processes. But all this is in the 'evolved' picture—in *Kalā* —meaning, in such context, aspect, phase, or partial.

In the foundational context, *Bindu* is Will-to-become and is perfect potency and readiness to become. It is Evolvent Power as perfect proneness. For the purpose of actual evolution, drawing of not only this but all possible cosmic diagrams, what it does first of all is to evolve a 'fundamental frame' (as in Mathematics the Cartesian, Polar and other systems of co-ordinates).

But what can the fundamental frame be with reference to the cosmic diagram going to evolve ? It can be thought as this : a given plane in the continuum, represented by a 'line' of homoplanar continuity. You may call it the Axis of homoplanarity. All other possible planes (in all possible dimensions) 'touch' or 'cut' the given Axis, making 'cones' or 'angles'. Of these, the right angle gives you the vertical line. But we are not yet in Geometry. Think of the 'cone' or the 'right angle' basically and cosmically.

The 'foundational frame' of the cosmic picture yet to evolve must be

one of straightness and simplicity. The oblique and curved come later. The First Principles in their primordial processes do not have them.

The First Polarity — Vāma and Dakṣiṇa

So *Bindu* or Perfect-Power Point, in its first movement becomes the Axis of homoplanarity. Yet it is and remains its 'origin'. Then, from itself as 'origin', it moves up and down vertically. Before that, there was the right and left movement along with given Axis. We have, necessarily, to speak in spatial and temporal terms; but the First Process is not in space-time. The rationale, however, is to evolve directed or vector function from the basic undirected. *Śakti* becomes *Śakti-lekhā*. And this evolves the *plus-minus* polarity which is at the base of all cosmic polarity. While evolving such directedness and polarity (without which two, creation is not possible), *Bindu* still remains the 'neutral origin' (cf. a magnet).

The Second Polarity—Duplication and Inversion

Besides oppositely directed polarity, the cosmic design requires a third 'co-efficient'—a closed, bounded, defined, specified 'sphere' being generated. But how can this be in a perfectly homogeneous field which is a continuum ? The foundational frame with opposition of 'sense' as the first beginning of polarity is already there. But it is not enough. Suppose a point moves straight *ad infinitum*. It does not enclose. It moves right and left, up and down. Still it does not enclose or envelop. It could, if possible, move in a circle, ellipse, etc. But in this, 'pure' descent, curvature is not yet allowed. Nor does the Principle of Least Action demanding the shortest route permit it in a 'pure' *plenum*. So, for actual creative process, the *Bindu* must evolve itself as a *Trikoṇa*. By the middle perpendicular line, it can, of course, show its evolved △, in a manner of polar opposition and association. But, for a fuller and more dynamic polarity, it has to duplicate, along its Axis, the evolved △ as one up and one down. Think deeply what the first act of division, and the second act of duplication mean, basically and cosmically. Think, incidentally, also of cell-division and duplication. Look deeply into other cases also.

But, by these two acts, *Bindu* has added but one more *Koṇa* to the three already evolved. For creation one must have basically, $3 \times 2 = 6$ *Koṇas* to work upon. (Consider, for example, how in Trigonometry, the original 3 ratios are duplicated and inverted). Creation cannot evolve, as it has evolved, from pure patterns presenting only 'touch fronts' to one

another, being simply juxtaposed and confronted with one another. It requires a 'merger principle' for integration. The factor of co-efficiency and coinfluence must come in.

The Primary Power △ must, for the purpose of the creative process, evolve as the two 'interlaced' *Trikoṇas*, presenting a symmetrical, poised and balanced hexagon pattern. And each apex of the hexagon must be dynamic so as to recreate itself according to the basic scheme. 'Interlacing' means interpenetration and co-ordination of the polarised patterns (*e.g.* the impregnated ovum, matching of blood, etc.).

The Primary Power △ must be interpreted according to relevant context. It is, for instance, Point-Process-Pattern (or Product)—*Bindu*, *Nāda*, *Kalā* (in the derived sense), respectively. It may be *Icchā*, *Kriyā* and *Jnāna*. As standing for the first creative sound, *Om*, the three sides are *A-function*, *U-function* and *M-function*. We, on our plane, do the *Om*, as a wave pattern. It rises from the Primary Axis of *Madhyamā* on which the *Bindu* rests. It returns to it. But the wave pattern is a 'curving up' of the △ pattern. Take other instances and illustrations.

In the hexagonal scheme, each basic function (such as *Icchā*, *Jnāna*, etc.) is duplicated, polarised, opposed and co-ordinated. The Hexagon is the basic pattern of cosmic symmetry in polarised manifestation. Analytically, you must investigate on a system of $3\times2=6$ co-ordinates. Every *Bīja Mantram* exhibits them : *e.g.* in *Om—A, U, M, Nāda, Bindu, Kalā*. Try to pattern *Om* hexagonally. Also *Klīṁ* or *Aīṁ*.

Each of the three co-factors, *A, U, M*, has to be 'done' as '*Nāda*-wise' or '*Bindu*-wise', and *Kalā*, the pattern Principle, is to see to it that in the process, the functional tone, symmetry, balance and repose are maintained. For instance, if by dy/dx we get the true rate of changing function from the 'rising' *Om* to the setting *Om* in *Gāyatrī*, in each of the six phases (mark six) the values obtained must be symmetrical with respect to one another; and, what is all-important, at the Basic Bindu, the dy/dx must be $=0$, or, as nearly as possible to zero because dy/dx of a constant is zero. Trace also the evolution of Number from this Mystic Constant, *e.g.* $3\times6\times6=108=(3^3+3^3)\times2$, or $2^2\times3^3$. The theory of Numbers and the basic rules of addition, multiplication, etc. must evolve from the Dynamic Point.

The 'Mathematical Universe' of Physical Theory is now recognised. Metaphysical Theory should make this follow from its First Principles. It is also seen that Nature, left to herself, works in crystals and patterns. So Symmetry and Harmony must be in the essentials of Natural Scheme. Follow up these essentials to their fundamentals.

II

SYMMETRY AS BASIC NORM IN CREATION

1. *Power posits itself as bindu (Perfect Will-to-become).*

Power *posits* itself. This regarded as perfect Potency and readiness to evolve is *bindu*. The first *posture of bindu* is the Will (*kalā*) to see its perfect Potency as perfect Patency. This 'seeing' is *īkṣaṇam*. But this 'seeing' or 'realising' of Patency takes on the character of a movement or process. Whence 'planes' and 'phases' and 'aspects' (*kalā* in the derived sense).

The first plane and phase to appear are the Axis of homoplanarity, and the phase of 'origin' about to evolve the basic opposition of 'sense' (polarity). As homoplanar, Power (=consciousness) 'sees' itself as continuing even in a given state. We may call this *bindu* seeing itself as *nāda*. *Nāda* also sees itself as and in *bindu* after being evolved, 'seen out' as in *Om*. Like *kalā*, *nāda* has a more fundamental meaning also. Here *bindu* 'sees' itself as *nāda*; but one can say also that *nāda* sees itself as *bindu*. *Nāda* here is the alogical Continuum of Power-Consciousness. *Akhaṇḍa-vyāpikā cit Śakti=brahman=nāda; pūrṇā samrodhikā cit Śakti=brahman=bindu; pūrṇā samrodhikā* is also *pūrṇā saṁsādhikā*. Power as Perfect 'focus' is Power as perfect 'fount'.

2. *Bindu posits itself as the axis of ṇāda.*

Bindu again, as the 'origin' of the axis of homoplanarity is the 'secondary' one. It is the first evolvent evolute. The first homoplanarity too, evolves into a number of planes. These may be 'right' or 'oblique'. As 'right' the planes are, basically, seven corresponding to seven *vyāhṛtis*. If each of these be called a kind of *nāda*, then, taking also into account the 'fundamental' *nāda*-continuum and *nāda* as the Axis of homoplanarity, we have, altogether, nine forms of *nāda*.

3. *Nāda posits itself as magnitude and number.*

From *nāda* so manifest is evolved the Order of Magnitude (*parimeya*); from the Polar opposition and phase-presentation is evolved the Order of Number (*saṁkheya*). Polar opposition gives the limit of + œ and

—œ; and phase-presenting (*e.g.* in a system of waves) makes the 'counting of times' which is Numeration. It is the interval between one phase-presentation and another 'intuiting' itself as such. In a wave, for concrete example, the 'length' gives magnitude, and 'frequency' number.

4. *Nāda-wise and Bindu-wise.*

In Power positing itself as *bindu*, there is, as yet, no polarity manifested of *nāda* and *bindu*; they are in alogical coalescence. They have not yet 'seen' themselves mathematically—as magnitude and number. Mathematics is 'born' with the Axis of homoplanarity—the 'homo' polarising itself as 'somo' (Magnitude) and 'mono' (Number). Magnitude's basic urge is for evenness and homogeneity—for expansion, free and unbounded. Number's basic urge is for unity, for convergence, for complete integration. 'Somo' and 'Mono' impart, therefore, a dual character to the axis of homoplanarity. Every process in creation hinges upon, and tends to converge and merge into 'origin', where *bindu* is. Creative process is 'original'. This is process or movement as *bindu-wise*. This converges, gathers 'home', into fulness as well as quiescence, all processes in creation. If the mutual inclination of any two processes be represented by a *koṇa*, this is nil when the *bindu* is reached. It is the point of fulness in the sense that it is *upon* this that any process-line completes its whole round of movement. On the other hand, every process-line flows out and spreads and expands from the *bindu* as the ultimate springhead. This is *nāda-wise*. The first opposition of 'sense' in the axis of homoplanarity is, thus, representable by this cosmic movement of 'flowing in' and 'flowing out'. The Mystic Spring expands into an ocean of manifestation; and the limitless ocean gathers itself into the fathomless spring. The ocean expands, but it never exhausts the spring. Magnitude grows and multiplies but Number claims all as one family, and relates all by 'one' equation. That, at least, is the basic urge of 'somo' and 'mono' to unite themselves as one indivorceable couple.

No knowledge, no science, no realization of reality would be possible if the 'somo' and 'mono' aspects of the Fundamental Axis were not thus coupled; in other words, if there were not a Mystic Point which is both 'all in' and 'all out'.

Consider an atom, a nucleated living molecule, a type, a self, a person. Study each *nāda-wise* and *bindu-wise*; that is with respect to the 'origin' of the Axis of homoplanarity in which the basic opposition of 'somo' and 'mono', 'in' and 'out' has manifested itself.

In the nuclear atom, for instance, cosmic energy is 'in' as 'mass' and recently we have discovered how to make that 'in' or part of that 'in' 'out'. Though the energy equivalent of mass is given (*e.g.* by Einstein's Equation), the complete convertibility of one into the other is not possible on our 'axis' of practical analysis. We miss the mystery point which makes 'somo' and 'mono' operate in perfect co-relativity. It is the axis of homoplanarity, which gives and guarantees both perfect convertibility and reversibility of 'in' and 'out' actions.

In our universe of acceptance there is no perfect 'reversing the gear'. A process 'out' from a centre cannot be completely and perfectly brought 'in', and given its perfect fulfilment and repose. The left-hand side of Heisenberg's Equation (*pq—qp*) is not, ordinarily, equatable to zero or infinity. (Examine the right-hand side as to under what conditions O or œ may result. If, for instance, *h* in the numerator can be made to vanish, or the denominator. Consider what that means.)

5. *The Cosmic Remainder of Residual Effects.*

In the cosmic process the 'residual effects' accumulate, and there is no resolving them except by realistically affirming the Axis of homoplanarity in its aspects of 'somo' and 'mono'—*samatvam* and *ekatvam*. It is the Axis that makes possible the realization of Pure Principles leading up to *Brahman*. When *bindu* posits itself as that Axis, it becomes the evolvent of 'pure' principle first of all. 'In' and 'out', 'up' and 'down', etc., are not yet subject to curving and refracting space-time conditions. Therefore, convertibility and reversibility are complete without margins of irreducibility; projectivity and invertibility are also 'right' and straight. 'Somo' and 'mono' rule the process. The object of *sādhanā* (also of *japa*) is to reach and 'settle down' here.

6. *The Axis is not Static : it Moves.*

Hinged upon its 'origin' (*bindu*), the Axis must move to evolve and create. Should it move 'obliquely' to its given homoplanarity ? That cannot be under the *ab initio* pure conditions (pure plenum, etc.). Its self-projection so as to evolve 'other' planes should be straight (somo). And along the Axis of projection and inversion, the 'origin' should remain 'mono' (co-linear).

7. *The Locus of 'Somo' and 'Mono'.*

Suppose we take two positions homo-wise (*e.g.* equidistant from O). What can be the locus of an Axis of projection which is also homo-wise

(*e.g.* equidistant at every point) with respect to the two positions in the original axis ? It is the right or perpendicular projection. Take any point on the projection Axis, join it with the first two points, and you get a 'polar' triangle divided into two homologous right angled triangles. So long as the operative Principles are pure, the plenum or frame pure, process must also be pure like that. Hence the polar △, posited homologously along the Axis of projection is one that first evolves. It is the first pure 'enclosure'. It is the first pure 'derived' *kalā* from *bindu* positing itself as Axis of homoplanarity, and moving this Axis in an essay of pure (right) projection. Here *kalā* is the first 'determinate' product (*kalita*) of Power's pure descent into the realms of concrete manifestation.

8. *One Example.*

In the first evolved polar △, the one *bindu* evolves as 3, one *nāda* (*e.g.* the Axis line) evolves also as 3; and *kalā* in the above sense, also as 3 (2 homologous △s + their sum). Any number with zero as index (*i.e.* completely *bindu*-wise) is 'mono' (one); completely *nāda*-wise it is œ .

9. *Number Ten.*

The original One persists in evolving. So, $1+3\times3=10$. This number is given in the first homo-wise polar △ that evolves from *bindu* becoming process, and process becoming product. Study also the significance of one and zero.

10. *Implication of Duplication.*

Creative evolution begins with duplication and opposition. It proceeds by integration and co-ordination. It ends with completed unification and realized harmony. The End is original in the sense that Power-Consciousness by positing itself as Fundamental Origin (*bindu*) works out as a completed process and perfected result. In this process or 'descent' the 'pure' (right, straight; 'somo' and 'mono') come first; they are not abstractions, however, in respect of the concrete 'reals' that emerge 'later'. Pure descent is logical, not temporal; from *kalā* as completely integrated fulness to *kalā* as differentiated and re-integrated partials and phases. Curving and curvature come when the pure homogeneous plenum has so far differentiated itself as to become a 'differential field' with intrinsic 'local' geometry and dynamics. Then process or movement cannot go

straight; projection is not 'right'; conversion, reversion, inversion not complete. *R* or the *resisting* and *residual* factor comes and accumulates. Power, Freedom, and Harmony become cosmic destiny and chance. *Sādhanā* is an essay of the Will to return to the 'Pure' by reducing the 'R' and its maintaining conditions. Yet, as we shall see in Chapter III, curvature in its "*suṣamā*' or 'Proto' emergence, renders creative act into patterns of cosmic symmetry and harmony.

11. *Rectilinear Procession.*

In the 'purely' evolved polar △, we have two rt. *konas* in 'opposition'. This sets the norm for all rectilinear figures (of 4, 5, 6, 7, 8...sides) to evolve. The rt. *koṇas* in them must be in the order of the even numbers (2, 4, 6, 8,...). Without duplication, these give all the numbers (1, 2, 3,...). With duplication, the numbers become even, and measure out the rt. *koṇas* in all ascending rectilinear patterns. In the case of the interlaced △, for instance, we have the hexagon by joining the six *koṇal* points; and interlacing gives the rt. *koṇal* number 8, not 4 (as in the two simply inverted △ s). The basic relation of evolving rectilinear patterns and numbers is important, because this basically connects the *yantram* with the *mantram*. The correlating process is *tantram*. (Duplication still rules when the curved and wave patterns come; *e.g.* in the factor 2 π).

12. *The Three Vyāhṛtis.*

Vyāhṛtis have been referred to as evolving 'planes'. They (especially, the first three called *mahā*) are also evolvent 'functions'. For instance, in the homoplanar Axis, the 'Original' *bindu* may be '*svar*', the evolved polar △ or any other plane that results as 'This' is '*bhūr*'; and the evolving process or movement of the Axis or *bindu* is '*bhuvar*'. This last is therefore dynamic, *śakti-lekhā*, and cannot be mere 'void' or 'gap' or 'hiatus'. It determines the evolved pattern and its relation to the 'original'. In *Om*, the *bindu*, is *svar*, *nāda*, *bhuvar*; *kalā* (as evolved) is *bhūr*.

13. *The Rt. or Sama-koṇic Number and Its Practical Significance.*

As in the descent below, the Atomic Number, the Chromosome Number and so on, rule the economy of Natural order, so, more basically, in pure descent and ascent thereto, it is the *Rt. koṇic* Number (you may call it 'Somo-Number') of the *yantram* that really counts and decides. Find

the Somo-Number of any individual, and you truly find him. Somo-Number is any pattern's 'spread out' number, inside graph number. Corresponding to this, and underlying this, is the 'in-drawing', *bīja* or Seed Number. You call it 'Mono-Mumber'. It is the *mantram*. It is the *nābhi* (matrix navel) of the whole basic measure-scheme (*svarūpa-mātrā*) of any object. It opens into, and connects a thing with its *hṛllekhā*. Besides these two, we have another 'crucial' number, the Homo-Number. It is the right *tantram*. These basically come under certain 'archetypes' Given an individual, three issues of compatibility or incompatibility arise : What is its right 'somo', its right 'mono', what is the right way of application of one in respect of the other in the *given* context of power condition ? *Dikṣā* is for a potential resolution of these issues : *sādhanā* for the actual.

III

YANTRAM IN EMERGENCE

1. *Yantram in the Stages of Emergence.*

We have seen that Pure Principles in their 'pure descent' in creative evolution have not admitted of the curvature process. The 'Homo-Axis' is content with its straight or right measure ('somo' and 'mono'), and the circular measure (*e.g.* π) is not yet. The circle, sphere, wave-pattern, etc. are still in waiting. The divergent series, incommeasurable quantities (*e.g.* πe), imaginary quantities (*e.g.* i,j.) are not yet functionally emergent. The Alogical in having to descend into the logical and mathematical, first forges a right 'link', builds a 'straight' bridge, and this follows from the fundamental Power posture and context in which evolution begins. Compare biological evolution from unicellular material. This, however, is an illustration at a mixed and complicated stage of the creative Process. We can carry our mathematics (in its pure and straight form), and even our metaphysics (in its pure principles and categories) only up to the mystery 'link' or 'bridge' at which the unmeasured Alogical wills to become the logical and measurable. Reality descends into, is immanent in, informed and illustrated by these latter; but it transcends their limiting conditions. The *bindu* is the Mystery Point that connects this alogical transcendence of the Absolute with its logical and mathematical descent and immanence in creation.

2. *The Setu or 'Link' in Three Stages.*

The first stage is *vara* or *para*; the second is *varāvara*; the last, *avara*. Evolution is *ṛju* (straight and symmetrical) in the first emergence; *suṣama* (curved and symmetrical) in the second; and *viṣama* (eccentric and quasi-symmetrical) in the third. This last, in relation to degrees of symmetry presented, may be of different groups. As the first and second emergences are not submerged and lost, but only involved and immanent and implicated in the third, this last can have only an appearance or 'face look' of confused unsymmetricality. The confused look of apparent creation can be resolved into serenity and composure : unsymmetricality can be

analysed into phases of harmony and components of significance. Theoretically, it is the essay of science; practically, it is the way of *sādhanā*. Both become possible because the 'Hexagon of Symmetry' still abides and rules in all apparent eccentricities and perversions. For instance, the infinitely varied but beautifully patterned hexagons of icicles on your window panes on a frosty night have all the wild look that a night in chaos may be imagined to bear; but how and whence do the beautiful hexagons emerge ? Can it be from blind Chance ? Take other examples in Nature —outside and inside.

3. *Numbers and Forms in Emergence.*

In emergence, numbers correlate themselves to forms or power positions and postures. The number One is 'born' when Power posits itself as *bindu*. Power-in-itself is numberless as also formless. With the emergence of the first Axis of homoplanarity with its opposition of 'sense', the first One becomes at once + 1 and — 1; + ∝ and — ∝ . When the axis duplicates, triplicates, etc. 2, 3, etc. emerge. With right projection from the 'origin' and inversion, come not only right *koṇas*, but also + or — power indices of numbers. Whence it follows that any number raised to zero power is one (*viz.* the 'original' position). The first polar *śrīm* in the intersections of the 2 triangles regarded integrally, is number 3, but analytically, $3 \times 3 = 9$ as we have seen. Its *sama-koṇic* number is 2. Rectilinear forms have their *sama-koṇic* number in the order of the even numbers; and, without duplication, 1, 2, 3, 4,... This also has been seen. Hence, without duplication, that is, as emergence with reference to the first Axis only, a triangle is number 1, square 2, pentagon 3, hexagon 4, and so on.

4. *The Numbers are not Abstract Principles.*

This follows at once from our given Power positions and postulations. Number is at the 'core' of creation as the informing power. For instance, if *sama-koṇic* number is 2 (*e.g. bindu-nāda*), the resultant or Product (*e.g. kalā*) is represented by 3, and its pure evolved form is △ . In the first or *ṛju* emergence, Power=*Om*, and this evolves the first Polar △ Form, and the first Number series—One, Two, Three. Numbers are power-positions; Forms power-postures.

5. *Self-limiting Degrees of Freedom.*

Power as *bindu* has no limits to its degrees of freedom. This follows from the nature of *bindu*, as both *full* and *nil*. By positing itself as the Axis

of homoplanarity, one self-limitation is set. And as Numbers and Forms emerge, self-limiting proceeds. Power as *Om*, in its first straight or *ṛju* emergence, evolves from the Basic Alogical Continuum, a system of correlated Numbers and Forms (*mantras* and *yantras*), which 'sets' the Basic unlimited freedom (*lilākaivalyam*) to definite conditions of pure logic and mathematics. The unconditioned has 'emerged' into a 'frame' of postulations and definitions—into 'conditions' as yet pure and straight (*śuddha* and *ṛju*). But even pure and straight conditions condition, limit and restrict original freedom. This brings Emergence to a point at which it must *revise* its own character and remodel its process. This opens up new possibilities of both numbers and forms. We are at the upper approaches to the second *setu*. *Bindu*, measureless Power to emerge as creation, posits itself as 'One Measure' (*eka-mātrā*) and Full Measure (*pūrṇa-mātrā*) as the first *setu*. Numbers as 'integers' and Forms as 'rectilinear' are evolved. By these the alogical continuum is conditioned as a logico-mathematical structure. Limitless freedom of movement is limited; for instance, between two points *A* and *B*, one movement (*viz.* the straight) is possible. A triangle, square or hexagon will be 'cut' by a straight line which wants to 'pass' through their field. The problem of cosmic evolution is : How again to increase and multiply the degrees of freedom, that in pure *ṛju* emergence ('somo' and 'mono') have been limited ? How again to 'open up' unlimited possibilities of movement (*e.g.* from *A* to *B*, inside and outside a △ or square and so on), which the cosmos with its untold forms and measures of symmetry and harmony requires ? How can all the actual patterns in Nature, straight or curved, that render her into a melody and pictures of harmony, emerge ? This can be possible if *bindu*, as *eka* and *sama-mātrā* also posits itself as *ardha* and *suṣama mātrā* : allowing, on the one hand, fractional numbers, incommensurable and imaginary quantities (such as π, e, i) to emerge, and, on the other hand, curved forms of various kinds correlatable to such *ardha*-inspired numbers.

6. *Ardha as the Second Setu.*

'*Ardha*' is a mystic word which does not mean simply 'half'. It is a mystery function of Power by which the *ṛju* can emerge as *suṣama*, opening up untold possibilities (folded up in *bindu*) of symmetry dimension and harmony reproduction. In this way, the pure △ pattern (*ṛju*) becomes a wave pattern (*suṣama*); a circle is inscribed or circumscribed relating to rectilinear forms; the 'lotus' blooms with its beautiful symmetrical curves,

These 'second' emergent *yantras* (with their numbers or *mantras*, such as, π, *e*, *i*, etc.) 'carry on' emergence 'halted' (so to say) at the first stage, into fresh avenues of harmonic reproduction and fulfilment.

7. *The Third Setu.*

Ardha is not only a harmony producer and reproducer, but a persistent 'carrier' (from root *Ṛdh*). Hence, waves 'interfere', circles intersect, curves become 'eccentric', and so on. So, cosmic emergence at the 'appearing' stage 'looks' *viṣama*. Original Freedom which manifests as unlimited richness of harmony, is 'chained' and narrowed down into a mere hint or suggestion. It is however never wholly or really so. The veiling and refracting factors are there; but primordial chaos is ignorance and 'out-of-tune'-ness. The object of *sādhanā* is to make the 'unseeing' and 'ungetting' '*ardha*' in us *see* and *realize* All.

8. *Creation and Pre-Creation.*

The three orders of Creative emergence bear a 'face look' of being in time; they seem to be coming one after another. But the descent is *not* temporal in our sense till the third *setu* is passed. When the Perfect *bindu* is given, all is; and, to Perfect Reason, creation is complete. As when the $\triangle$ or the circle is given all its numberless properties are given. But the *bindu* is also Power to posit and see itself renewing and reproducing, both graphically and serially, *ad infinitum*; and to evolve as 'centres' of appreciation and reaction in phases, partials, segments, 'quanta'. If *bindu's* own positing be called Pure Creation, the emergence of the logico-mathematical order is Proto-Creation, and both in respect to the third emergence, may be called Pre-Creation. 'Logico-mathematical' means Number and Forms together with their basic meanings and relations. Pre = Radical. It is clear that the logical premise or the mathematical pre-condition is not temporal sequence.

IV

POWER AS OM : OM AS OMNIPOTENCE

1. *Is Power 'Brute' ?*

The creation is an epiphany of Power Divine. It is so even in its 'final' (or third) emergence. So that creation cannot be crude, and Power brute. It can only sometimes 'look' so without ever being so in reality. The lowliest dust is 'coarse' only at its crust; its core picture (drawn after the *hṛllekhā*) must be akin to the basic symmetry and harmony in nature patterns. Of the two symmetry and harmony—the former especially relates to 'Form' and the latter to 'Number'. And the two are correlated. 'Sym' = 'somo'; 'mony'='mono'.

Since these are Power 'postures' and Power 'positions', the humble dust is 'humble' only in its appearing mask. In its substance (which in part only is its physical mass), it is Power unmeasured. Because the 'core' of all individual 'cores' in creative evolution is *bindu. Bindu* in itself is not individual. Nor, as the Matrix of all evolving polarities, can you call it universal. It is Basic, Fundamental. It is Power whole and indivisible (*pūrna*); but with respect to all evolved, patent polarisations and specifications, it is the 'Null Point' (*śūnya*). In this latter aspect (*kalā*), *bindu* is the Magnum Matrix of Power as Evolvent Neutral (*i.e.* neither negative nor positive). From that original neutrality is evolved the First Axis with its opposition of 'sense' or polarity.

2. *The Plenum becomes a Field.*

In the first or *ṛju* emergence, Power as Pure Continuum and Plenum conditions itself straightwise, and the evolved positions and postures (number and forms) are *ṛju.* The Pure Plenum is thus rendered into a pattern of intrinsic field geometry and its basic number relations (straight and simple). The Pure Plenum has become a *ṛju* 'Field'. This becoming as such, limits its own freedom of process. The second Emergence is an essay to make the *ṛju* self-limiting Field pliable and negotiable to a maximum degree by the evolution of symmetry curvatures and their corresponding harmony functions.

3. *The Third Setu as Critical Juncture.*

But by these two Emergences (*ṛju* and *suṣama*) the field of creative process as a whole is further conditioned. The maximum leads to a 'critical juncture', *viz.* the third *setu* (Note III). Creation cannot 'carry on' with its newer and newer lines of movement *ad infinitum* without re-adjusting and revising its *suṣama* field pattern. The field tends to become 'pre-conditioned' too 'thickly' or 'densely' (so to say) even by such patterns to meet ever new requirements of unlimited creative process. For this, Nature 'hits upon' a double device.

4. *Nature's Double Device at the Last Deal.*

The first is to allow for eccentric and uneven (*viṣama*) curvatures and folds; and the second is to 'tie or pack up' (stabilize) and 'localize', as closely as possible, the finally emergent results. By this latter device, harmony waves are made to behave as quanta and particles; rhythmic pan-zoic pulsations as cellular and nuclear; the harmony pattern of the cosmic mind is 'contracted' into 'closed' ego-factor and ego-function. By this latter device, again, the last emergents are, as nearly as possible, tied down to determine space-time specifications. The margin of indeterminacy, the residuum of irreducibility however, continue to remain. The last phase of emergence only 'carries on', but never supersedes or suppresses the basic and prototypal creations. That cannot follow from the first Principles. The pure and proto cosmos has now seen itself as 'cosmic dust' (physical or otherwise); in such cosmic context Nature allows for possible eccentricities and unevennesses.

5. *Probability Function and Statistical Universe.*

At the third *Setu*, Probability 'comes', and negotiates between Pre-creation and our customary 'average' creation. Nature has set down a certain product or result as a 'practically' stable, 'narrowed' and specified objective. Total harmony has been 'piece-mealed' into a 'note' that one can 'catch' or 'seize' upon. To a process starting from a given here-now point, Nature says this : Take your chance of going to that objective (product or result). You cannot simply go straight, because the pre-conditioned context of positions and postures does not permit it. Nor can you faithfully follow the proto-patterns of symmetry and harmony, because your objective may not be in homo ('somo' and 'mono') relation to them,

Your given field is heterogeneous, so that your course will be 'heterodox' (eccentric and uneven). Yet there are several possibilities; your course is not 'stereotyped' but 'statistical'.

6. *The 'Mean' taken Phase-Wise and Cross-Sectionally.*

So Nature's last deal is a deal in dice. We call it 'last', but creation is unending. We take it phase-wise, and sometimes, even cross-sectionally. What we commonly appreciate as a particle of dust, as an atom, or any other 'thing', is a 'mean', an 'average', and that 'mean' is also taken in phases and cross-sections. It is a pragmatic being, a conventional entity. So also with our 'drawn' curve of processes and movements.

7. *The Core-Picture and the Home-Line.*

But there is an unmistakable suggestion that there must be 'Core pictures' of things and processes (if we can speak of them analytically). Not only so; that there must be a 'home-line' progression of such pictures leading to *hṛllekhā* (as 'heart picture') and *bindu*. The former is the matrix of individualized' being and becoming. For instance, the First Axis is the *hṛllekhā* of homoplanarity; the first Polar △ of the pattern—*nāda*, *bindu*, *kalā*; Point, Process, Product and so on. Think also of the interlaced △ . It is the *hṛllekhā* of what ? But in these cases, the *hṛllekhā* is 'drawn' at the 'evolved' end. What is it at the *evolving end* ? The evolving end rests in *bindu* which refuses to tell.

8. *The Pointer in Modern Outlook.*

But we are not in the home-line in our 'accepted' reactions and reviews. The conventional physical atom, living molecule, 'mind dust', and so on, made us wander farthest abroad half a century ago. Later reorientation of outlook and methods, has, no doubt, given a suggestive 'right turn', but as yet, not an inspired 'right-about-turn' which is required. The mathematical universe in which probability function and statistics have an important part to play, has rounded off many of the unsymmetrical angularities, and smoothed many of the unharmonic eccentricities. This points to the 'proto' and 'pure' patterns in things. But the pointer is still vacillating, not steady. *Bindu* has beckoned through *hṛllekhā*; but the message has not yet been received and rendered.

9. *The Atomic Energy Torn from its Home-Affiliation.*

Take for instance, the 'physical atom'. We now know it 'nuclearly' and use it intradynamically. The tiniest 'mass' is born as colossal energy. But with what cheering results and prospects so far ? It has not been so, but, on the contrary, the world is threatened with atomic destruction, because, firstly, the 'physical mass' has, so far, been taken 'cross-sectionally', and Nuclear Physics has missed the 'home-line' leading to the '*nābhi*' (Navel), '*hṛllekhā*' and '*bindu*' which is the Perfect Focus and Fount of Power as Life and Consciousness. And secondly because, the 'divergent nucleus' has been 'forced' in a way which has made the enormous energy of fission or fusion torn from its 'home' affiliation and family concert with basic symmetry and harmony patterns. That energy is, therefore, like the giant released from the sealed vase by the poor fisherman in the story.

10. *Power as Life and as Consciousness.*

Yet, in the 'home-line', both Life and Consciousness, in consort and concert with the basic '*hṛllekhā*' patterns, *are* capable of releasing mass-energy to a wonderful extent and degree, and transforming this into new constructive and creative patterns. The energy thus released and transformed is more and not less potent and wonderful than that of the atom or hydrogen bomb. Look at a tiny germ or seed that soon 'covers' the whole planet; at a human 'Master Self' that creates and re-creates a world order and dispensation.

11. *Energy exiled as Energy Brought-Home.*

Creation and re-creation into ever newer and fuller and richer patterns are the 'prerogative' of Life; physical mass-energy is the 'fuel' material; it is no concern of its to design, devise, create. And the role of consciousness is supreme. The 'home-line' from *bindu* and *hṛllekhā* is, essentially, a *creative* line. At the third *setu*, where eccentricities and unevennesses (as 'matter') apparently emerge, destruction also comes, and is often more in evidence. More seeds perish than fructify. Yet, Nature's own economy does not, ordinarily, lose its balance (Dharma). The 'Hexagon' is still at the heart of things and rules. By atomic fission by 'violence', that rule is seriously disturbed. It is *not* in the balance line, in accordance with the 'homo' Axis, of Creation's harmonic progression. It is *krūra*

(diabolically violent) and *jiṁha* (unharmonically oblique). Therefore, we must turn back, and essay to 'open up' the missed 'home-line' again with a science and technique which shall lead into mines and channels of Power greater, fuller and higher than atomic energy. Modern achievements will not be 'scrapped', but revised and revalued in that consummation devoutly to be wished for. Energy exiled will be energy brought-home.

12. *Kuṇḍalinī—How to rouse Her.*

Creation works through a harmonic system of 'Brakes' and 'Makes'. *Bindu* as Perfect Power to 'Make', puts on a system of 'Brakes' (in harmony relations) as creation proceeds. The 'last' Brake first stabilizes, and then condenses Power as material mass. We cannot afford to break off the last 'Break' or smash it up. We can, however, with material as well as spiritual advantage, 'reverse the order,' in which Creation has descended down to *this*. *Then* the Power even under the last Brake will be recognised as *kuṇḍalinī* ('coiled' cosmic Power-consciousness) 'asleep'. Our foremost essay then will be 'How to rouse Her ?'

13. *Om as Co-Ordinating Four Basic Creative Functions.*

Creation is a concerted system of 'Makes' and 'Brakes'. 'Make' has its opposite in 'Break'. But 'Brake' is not break; it is the consort of Make. They carry on and fulfil each other. 'Brake' is self-limitation for further creative action. The 'Brake Principle' in pure and proto creation is '*tapas*', and the 'Make Principle' *kalpanam*. *Ikṣanam* 'sees' that these are in consort and concert with each other. As Basic 'Will' to be and become, it is *kāma*. The four co-ordinate Principles are consummated in *Om* as Power. *Bindu* is *kāma*; *nāda* is *ikṣanam*; *kalā* is *kalpanam* and the Mystic '*ardha*' is *tapas*. *Ardha* gathers in and 'coils up' so that new creation can draw upon a revived undepleted reserve of Power. It is Shakti's *yoga-nidrā*. *Shakti* as *Om* creates, sustains and re-absorbs.

14. *Atomic Physics is not to be Contra-indicated in Relation to Om.*

So that at *our* end of the creative descent, our vital reactions (even in the matter of Physical explorations and adaptations) must not be contra-indicated in relation to the basic scheme of *Om* as Power. Atomic nuclear energy is, at the core, *that* Power in Tapas : that Power has to be 'roused' after a basic pattern, *viz*. rousing the *kuṇḍalinī* by appropriate *mantram*

and *yantram*. Science must set herself on an earnest quest for *these*, that means *not* that her modern methods have to be mostly abandoned; but that a New Path (the 'home line')—whether you call it mystic or not—have to be opened for re-orientation, re-valuation and sublimation of the titanic forces 'let loose'. Only 'let loose' forces can be our unmaking. They are contra-indicated in relation to *tapas*. Our 'own' apparatus (as embodied Power-Consciousness) must set the pattern for our laboratories to suitably reproduce. The Mystic Path has been called (in Indian Mysticism) the Path of *suṣumnā*. It is Creation's own 'home line'. The system of six *cakras* (each with its *mantram* and *yantram* presided over and ruled by *Om*) is also a basic cosmic scheme which Nuclear Physics, for that matter, cannot wisely and safely ignore. It *will* not do merely to utter—*Ignoramus*; because to know *this* is to know all that surpassingly counts in existence. Atomic disruption and total death cannot, surely, be the 'near' (not faroff now) 'divine event' to which the whole creation moves. Energy adversely exiled is atomic death; Energy harmoniously brought home is supra-atomic Life.

15. *Atomic Death and Supra-Atomic Life.*

Energy, to be thus brought 'home' must be evoked (*e.g.* in the atom) by a method inspired by the rousing of *kuṇḍalinī* and her ascent along the *suṣumnā* : that is to say by the immensely powerful focussing of harmonic resonance vibrations (*e.g.* supersonically). It is, in creation, the function of the 'rising' *Om*. Power, suited to work in the 'home' or 'life' line, must be 'born' in 'harmony', and not in 'violence' (*e.g.* bombardment). Then, the Energy thus evoked, must not be allowed to 'get out of hand' (like the poor fisherman's giant), but *stabilized*; then, the stabilized energy should be made to '*flow evenly and canalized*'; next, the 'flowing energy' should be raised to a level where it can focus itself for the creation of symmetry forms and harmony functions. This is the renewing and recreative phase of the energy released in the beginning. Then, the created symmetry forms and harmony functions should be 'non-localised' and given universal availability and application; it should be as common and as free as the 'atmosphere' we breathe in; finally, that energy should be laid against a background of cosmic repose and tranquillity, serenity, light and peace. This journey's end is essential, because without it, the wisest lead of power will not prevent 'entropy' conditions from getting accumulated. At this last phase of the 'Mystic Path' process, the 'setting' *Om* is to 'make the way'. The basic 'sound body' of the first stabilizer is *laṁ*; for the second phase

Vam; for the third *Ram*; for the fourth *Yam*; for the last *Ham*. It follows that, supersonically powerful to the requisite critical point, these 'harmonic systems' are capable of working out the desired succession of creative wonders.

The core of the Atom is like the hen in the fable which laid golden eggs. Modern methods have ripped open the hen's abdomen, and *A. Bomb*, *H. Bomb* are issuing forth. These bomb-making but world unmaking methods have, to a large extent, been 'forged', by the exigencies of destructive war; and not 'inspired' by the positive requirements of harmonised creative peace. For *that*, Power is to be 'divinised' as *vyoma*, and not brutalised as the Bomb. Power should be evoked, not provoked. Power as '*vyoma*' sustains cosmos; but Power as 'Bomb' lapses in chaos.

V

SOME SALIENT POINTS

1. Power is consciousness; in which Power as Matter, Power as Life and Power as Mind are grounded without intrinsic or external limitation. Consciousness is Being, and the Basic Bliss of Being (*Sat-Cit-Ānanda*).

2. It wills to *become*.

3. For this, It posits itself as *bindu*—the Perfect Power-Point. It is, as such, the Perfect Cosmic 'Seed' or 'Origin'.

4. It is the Mystery Point that negotiates between the Alogical Transcendent and the Logical Immanent (the Cosmic as Reason rendered).

5. It is at once One (*eka*), Full (*pūrṇa*) and Nil (*śūnya*).

6. From It proceeds a 3-Phase evolution (creation) : *Ṛju* (*Straight*), *suṣama* (symmetrical), and *viṣama* (apparently eccentric).

7. The three are connected by 'leading links' (*setu*), but creation is not in time relation except at, and after, the third *setu*. 3 aspects are, therefore, called 'emergences'.

8. Number and Magnitude relations (starting with opposition of sense, direction, etc.) evolve from *bindu* which is the Magnum Matrix.

9. In all emergences starting with *Ṛju*, a fundamental or basic 'frame work' is first posited, logically and mathematically. Thus *bindu* posits itself as the original Axis of Homoplanarity with its opposition of sense and direction; 'homo' differentiates itself as 'somo' and 'mono', evolving Magnitude and Number.

10. The Basic Evolvent of Number relations (*e.g.* wave frequency, atomic number, chromosome number, etc.) is *mantram*; that of Magnitude relations (*e.g.* wavelength, all forms and patterns) is *yantram*; and what correlates the one system of relations (*e.g.* formulae and equations) with the other is *tantram*.

11. The first is fundamentally represented by the trinity—*bindu*, *nāda*, *kalā*; the second by rectilinear *sama* (right)-konic, and circular (conic); the third by Origin (point) and Co-ordinates, and Process or Movement (curvature).

12. The Matrix of *mantram*, especially, is *bindu*; of *yantram*, *kalā*; of *tantram*, *nāda* (note the roots *kal* and *tan*).

13. *Mantram* as perfect (Omnipotent) is *Om*; *yantram* as such (Omnipresent) is the △ and O; *tantram* as such (Omnivalent) is the positing in fact of the Mystic *ardha*. (The mystery 'link' that connects the potential and actual.)

14. The above is Nature's own basic scheme of Being and Becoming.

15. Nature evolves through a system of 'Makes' and 'Brakes'—starting with *bindu* as the supreme Make and Brake Principle.

16. At our level, in matter, life and mind, this natural ratio M : B sets the norm of Nature's economy. Examine, for instance, the ratio as rest energy and moving energy in the units of matter.

17. Science, at present, examines and explores this energy segmentally, cross-sectionally and by 'capture' and rupture technique. The outcome is not reassuring on the whole, so far.

18. That ratio taken as an evolving whole, and in the direct 'home line' with *bindu* Brahman is *kuṇḍalinī*. The direct home line from *kuṇḍalinī* to the highest level of Perfect Realization and fulfilment, is the mystic path of *suṣumnā*—Power's natural line of Ascent and Descent in Creative Evolution. That path, therefore, is a cosmic principle which is illustrated in and not confined to the human or any other body.

Lam, *vam*, and so on—the *five radices* of the five Cosmic Principles (*tattvas*) and five 'Centres' (*cakras*) presided over by *Om* at the higher Sixth 'Directive' (*ājñā*)—are to be brought into concerted operation along the *suśumnā*. *Lam*, *Vam*, etc. are, thus, the Matrices of both macrocosmic and microcosmic harmony function patterns in Power's evolution and involution processes. For example, the six *rāgas* of Indian Classical music evolve out of them. The *rāga dīpaka*, for instance, evolves from *Om ram*, *megha* from *Om vam*.

19. To 'rouse' *kuṇḍalinī*, therefore, is to get into that 'home line' leading to the Mine and Centre of Creative Power working in perfect freedom and harmony.

20. And here alone Perfected Power is consorted with Perfect Light and Bliss.

21. So, with this blessed end in view, let all science and all undertaking unite in the spirit of communion and fellowship—as the closing Hymn of Rigveda has it—'*Saṁgacchadhvam*...etc.'.

VI

SOME BASIC CONCEPTS

1. Brahman is Reality as the Alogical Absolute. *Alogical* means—what is immanent in, but transcends what is logically thinkable and predictable.

2. The same as Power Divine to be and become all, logically thinkable or not, is *Bhagavatā* (*Mahāmāyā* or *Maheśwara*).

3. Power is *śakti* : Its essence is *sat* (Being), *cit* (Consciousness), *ānanda* (Basic Bliss of Existence and Becoming).

4. Its Will to be and become is *kalā* in the fundamental sense.

5. It posits itself, for this end, as the Perfect 'Origin' and also 'End'. This is *bindu*.

6. *Bindu* is Perfect Potency; this as Perfect Patency is *nāda*.

7. Creative Process relates to, and is determined by, these two Perfect Limits. The relating and determining Function is also *kalā* (in the 'deriving' sense).

8. What results or is produced is *kalā* also (in the 'derived' sense).

9. So *kalā* is the Evolvent, the Evolving and the Evolute.

10. As the first, *kalā* is the Whole : as the second, Phase or Aspect : as the third, Partial or Component.

11. What links up and correlates what is 'given', or 'going to be' to its postulate, premise or pre-condition is *setu*.

12. Brahman manifesting as One, Undivided, Omnipotent 'Measure' (*mātrā*) is *ekamātrā*.

13. The measure as *Brahman* evolves (with the 'help' of *setu* or the Principle of Basic Correlativity) as, and in, different aspects of which one is *homo* (*sarūpa*) differentiating as *somo* (*sama*) and *mono* (One) : Ownness, Evenness (Uniformity) and Oneness (Unity).

14. Another is : *pāda* (Range or Sphere), *kalā* (Gradation), and *kāṣṭhā* (Limit or Culmination).

15. Still another is : *ṛju* (Straight), *suṣama* (Symmetrical) and *Viṣama* (Eccentric).

16. The Evolvent Principle, both as *mātrā* and as *setu* in all these is *ardha-mātrā*.

17. *Ardha-mātrā* is, also, the *setu* of withdrawal (*upaśama*) from the creative *ensemble* (*prapañca*).

18. Besides as aspect, *ardha-mātrā* also operates as *Function* : hence, *mantram*, *yantram* and *tantram* (see Preface for explanation).

19. What co-ordinates (*i.e.* brings to a common 'point of reference') components and lines (axes) of Power-manifestation is *vyāhṛti* (*e.g.* a system of Co-ordinate axes with reference to an 'origin' in *yantram*).

20. This is, basically, threefold : 'This' (*bhūr*); 'That' (*svar*), and their correlating and interacting (not therefore 'void') 'Interval' (*bhuvar*, neither 'This' nor 'That').

21. Creation is 'original', being the free manifestation of *ānanda* (Basic Bliss and Joy); yet it looks like, and is analysable as, a 'pre-established' picture (of harmony and otherwise). It is so in the final emergences to logico-mathematical appreciation.

22. In these *deśa*, *kāla*, and *dik* descend into the realms of cosmic relativity analysis as space-time-direction.

23. The relativity analysis pictures point to a 'basic scheme' and/or, 'heart-throbbing' of things and relations; to *hṛllekhā* and foundationally, to *bindu*.

24. To open up the 'direct home line' to this is *sādhanā*.

25. There is an unlimited Reserve Bank Power given in everything evolved, which is *Kuṇḍalinī*.

26. The 'direct home line' of Power's ascent and descent between unlimited potentiality and limitless availability or manifestation is the 'mystic path' *suṣumnā*.

27. The ascending and descending control and co-ordinating Centres, corresponding to different orders of Power planes and dimensions, are the *cakras*.

Note that all these are Cosmic Principles illustrated in various fields of experience.

VII

THE WAY THAT MAY MISS AND MISCARRY

It has been suggested in these Notes (especially at the end of No. V) that the modern 'technique of rousing *kuṇḍalinī* (the 'coiled' immensity of Power in things) has not only missed but 'blockaded' the 'direct home line' of Power's creative, harmonised ascent and descent. It has also been called the 'rupture and capture' method. For creative, harmonised, fulfilling progress, this must be substituted by what one may, without euphemism, call the 'rapture and culture' method. By 'rapture' is meant the basic harmony thrill of the fundamental joy of Existence. 'Rupture', on the other hand, is the blast, the smash of disruption and death. The contrast of culture and capture is patent. With respect to Power's 'home line' (*suṣumnā*), one method (*viz.* the modern method of atomic fission and fusion by bombardment) is 'opposite', while the other is 'apposite'.

The end or outcome of the one has been the dreaded Bomb; the origin and culmination of the other is *vyoma—Om* as the dynamic background and fulfilling repose of cosmic harmony (*chandaḥ*). Apparently, there is no logical nexus, no intrinsic necessity, connecting atomic fission by neutron bombardment and the atom or other bomb. Really, however, the choice and adoption in practice of a particular method, means or *modus operandi*, out of possible others, is not immaterial in respect of whether you have the Bomb (for example) in view or *vyoma*; whether, in other words, you are definitely aiming at harmonised, creative achievement, or simply go under a cover of 'scientific neutrality' when others plot for a deluge of destruction and chaos by switching on the fuse of total disruption that you have shewn them. Theoretical neutrality should have no *liaison* with applied brutality.

Yet the mine of tremendous power you have shewn them—the *kuṇḍalinī* in matter roused—must be worked upon : the fisherman's vase unsealed cannot be sealed again and cast into the sea. Only like the fisherman's giant, again, it must not be allowed to hold him by the neck as his poor victim. Power thus released must not get out of control; and the way and the means of working up this power must not be such as to put a premium on the devil in us playing his wrecking game on the entire system of spiritual, moral and social value, validity and valour.

Atomic energy is required for the purpose of blasting the inner rings of matter resistance, and to make unbound the Prometheus enchained in them. The most brutal bonds of matter must go so that Life may rule and the Spirit reign. A rock-bottom resolution of matter is needed so that Power in its higher and ampler dimensions may stabilize its foundations and begin its creations of increasing usefulness and beauty. Let the 'nucleus' yield and open so that you can get into the 'core', 'heart', 'Point' or *bindu* (Divine Life and Consciousness as Perfect Potency).

Modern weapons of atomic assault have shattered the nucleus : they have roused the hooded 'Serpent' circling round Shiva's (the Principle of Good) matted locks. But, as yet, there is no cheering suspicion of the Divine Outflow (*Gaṅgā*) that is 'hidden' inside the locks. Let the shattering forces miss the 'line' or miscarry beyond the nuclear mass, and you have the chaos let loose. Let it follow the kindly lead, in increasing strength, light and harmony, of the Source of all that is and becomes and you have creation nearing and realising 'the far-off divine event'. Creation does not begin till you come to the 'core' (*nābhi*) where Life is—not as a by-product but as the cosmic Evolvent (*prāṇa*). Beyond and underlying this is the 'Heart' (*hṛt*) which pulsates as the All-centre of Joy-consciousness, guaranteeing freedom and fulfilment even to the meanest molecule of existence. Finally, realise *what* connects, harmonizes, and consummates all individual and collective path-seekings and endeavours. The path-seeker cannot afford to rest on the 'mine' that he has laid with its lighted 'fuse' : his nuclear assault must be a prelude to his coming to the core and heart and source of all. This is *Yoga*—the 'direct home line.'

VIII

SIGNIFICANCE OF THE SYMBOL *OM*

ऊर्ध्वशुण्डमधःशुण्डं द्विधा व्यावृत्तशृण्डकम् ।
सर्गविसर्गसन्धीशं नौम्योङ्कारविनायकम् ॥

[*From 'Japasūtram* Pt. IV)

The mystic figure of Vinayak or Ganesha is a living symbol or image of *Omkāra*. Ganesh wears the head of an elephant and as such the trunk occupies a prominent position in the figure. This holds a deep significance. In the variously inspired images of *Omkāra*, the trunk is found depicted in three different and distinct postures : sometimes it is up-raised, sometimes it hangs downwards in the natural manner and again it is shown in the middle as a double trunk in which the ends are curled up and down. The first symbolises the movement of creation or evolution; the second that of dissolution or involution; and the third, the neutral nexus or the ground of equipoise between the two.

As we engage ourselves in the chanting of *Omkāra* we must reverentially bow to Vinayaka as the Lord presiding over the three basic functions of creation, dissolution and harmony, which the vibrations of *Omkāra* (A, U, M) also signify.

Tantras

TANTRA AS A WAY OF REALIZATION

'Little sense in much nonsense'

THANKS chiefly to the enlightened and fruitful labours of the late Sir John Woodroffe, who had nobly stood up as a valiant knight in the defence and vindication of the outraged Tantra Sastra, and of the *Āgama Anusāndhāna Samiti* of which both he and the late Sj. Atalbehary Ghosh were the leading and informing lights, the soaring and toiling spirits, it has now become possible for the student of the philosophy, religion and practice of the Tantra *Śāstra* to move on the path of knowledge and understanding without having to encounter at the very start and also at every succeeding step a dead wall of lay as well as "scholarly" ignorance and prejudice barring his way. That the investigation is no longer under a "ban" is now commonly recognized. But only a quarter of a century ago it would be required of a mind which only meant to be fair to summon all its courage when it heard the frightful word Tantra so as not to be stampeded from its investigation. It was sometimes recognized that the Tantra contained some sense in its "high" metaphysics, but this was merely an oasis in an endless desert of nonsense—or worse, in a hell of "lust, mummery and superstition."

The methods that do not inform

The field is now prepared for an intelligent and careful survey. It no longer need to be feared "as a jungle in which there is no path". Investigation in the Tantra or *Āgama Śāstra* can now be reduced to a method. And what kind of method is this mainly to be ? In the first place, there is what one may call the fossil, or burial ground method of the archaeologist which deals with forms and institutions long dead and obsolete. The materials form no part of living experience and involve no current or abiding values. Secondly, there is what we may call the morgue method of analytical history which dissects forms supposed to be no longer living with a view to formulating its theory as to how they met with their end. Briefly speaking, such history is, generally, a theory of the death of forms once alive and a report of the circumstances under which death happened.

Thirdly, there is what we call the surgeon's method on the operation table. It deals mainly with pathological, morbid formations. Here the whole organism, on which there have been the morbid formations, is still alive; while those formations themselves are not yet quite dead. Fourthly and fifthly, there is the method of the doctor which proceeds on the assumption that it is generally a diseased condition that has to be treated, and that of the missionary or reformer, which sees most of all a wrong or an evil that must be righted or removed.

Vedic and Tāntric culture

Approach has commonly been made to the Tantra *Śāstra* along one or other of these paths, but they have not led to the living whole of truth. The truth about the *Śāstra* cannot, for example, be attained on the basis of an assumption that it is only a burial ground of forms and ideas long dead and obsolete. The assumption is palpably wrong. Hinduism in its present form involves no doubt "a double framework" of Vaidic and Tantric—not loosely superimposed the one upon the other, but constituting one organic whole. Tantric wings have not simply been added from time to time to the ancient Vedic mansion. The process has been in the nature of a remodelling of the old structure in which its ground plan has subsisted but the edifice has been permitted to wear a new aspect and expression suited to new times and conditions. But perhaps it would be better if we gave up thinking of the relation in the mechanical fashion. It involves the function of life in which assimilating and integrating take the place of mere adding and rearranging. Whatever the origins or sources of Tāntric ideas and forms, for ages these have been assimilated into the organism of the Vedic culture, and all apparent contradictions and conflicts have long resolved themselves into the cohesive components and coefficients of a comprehensive organic synthesis. This being so, it would not do to look upon the Tantra Sastra simply as a graft from a foreign plant which has since withered and decayed. The host tree has not simply cast off a dead limb, it lives in that limb as much as it lives in others. Some would even say that it lives in that limb more than it lives in any other. Others would go so far as to maintain that it is the foreign graft that has lived and thrived, leaving the host stock to slowly wither and decay. But this is thinking not in the vital, but what we may call the pseudo-biological fashion. Whether the Tantra was or was not in the nature of a foreign graft, the relation of the Tāntric to the Vedic culture has long ceased to be the relation between a graft and a host, so that the question

whether the one has become "dominant" in relation to the other, which is now "recessive", must be discounted as being based on a mis-appreciation of the true vital relationship that now subsists between the two.

The living kernel in the husk

The methods that we have briefly described makes us lose, as unfortunately they have so far done, the living kernel of truth in the husks of dead forms. The graft theory by itself, for instance, will operate as a perpetual bar sinister to the coming of that dawn of sense which will make one see the whole as a living and growing reality. Insistence will continue to be laid on differences and contradictions which, seemingly, keep the engrafted thing as a perpetual alien, as an external rival or enemy. The deeper affiinities, presumably pre-existing when the so-called engrafting was effected, which compose and evolve the whole living tissue of the resultant organism, will, in that case, remain unobserved and unrecognized.

Is it a graft ?

The Tantra is not simply a graft or a formation, morbid or otherwise, on Hinduism. It belongs to the vital tissues, is a part of the essential framework. It is of the living kernel, and not a form of the sheathing, or sometimes rotting, husk. If the vital tissues of Hinduism are still vital, it is also vital. If the kernel be still sound, it is sound also. In short, the questions affecting its value are those affecting the value of Hinduism itself. That this is not evident to many is attributable to several causes. As we have seen, the common obsession of the so-called educated people, both foreign and Indian, still is that the cult of the Tantra has been of the nature of a graft into the general body of Hinduism to which its relation has continued to be loose and superficial even where it has ceased to be antagonistic. So the worth of the Tantra, whatever that may be, should be appraised substantially apart from a general scheme of values to which Hinduism in its essence and in its "pristine purity" must be subjected. Secondly, the graft or backwater theory has, on the one hand, found itself in natural alliance with the view so commonly held that the graft has been in the nature of a parasite or "pathological excrescence" so naturally suggestive of the surgeon's knife or the doctor's recipe, and that the back water has been in the nature of a stagnant pool of black, foul water full of noxious weeds and giving off stench and having no outflow into the mighty

current of general Hindu cultural life; and, on the other hand, it has given birth to a brood of misconceptions relating to the real denotation and connotation of Tantra itself.

"Left-handed" Path

Certain ill-understood "left handed" practices (*vāmācāra*) for instance, have been commonly supposed to exhaust nearly the whole content of Tantrikism. Whilst, as we shall see, *vāmācāra* is based on the profound knowledge of the "return current" or *nivṛtti* which seeks to reverse the process creating and maintaining the bonds of propensities and conventions in which the *jīva* or 'soul' has been held as a '*paśu*' or "animal", it must be clearly perceived that this path (though in spirit and substance it must be adopted by every aspiring soul in its final effort for liberation) as laid down in the *Śākta* Tantra with its special and esoteric ritualism (e.g. *pañcatattva*), is not the only one prescribed in the Tantra. The *Kulārṇava Tantra*, for instance, lays down as many as seven paths or *ācāras* starting with *Vedācāra* and ending with *Kaula*. Some other Tantras have added two more to the list, viz., *Aghora* and *Yoga*. We shall have to say something on the paths later on. Here the important thing to note is that the denotation of the word Tantra is as wide as it is varied, embracing not only the *Śākta* but the *Śaiva*, *Vaiṣṇava*, *Saura* and *Gāṇapatya* forms (with their numerous sub-species) within the fold of orthodox Hinduism itself. And we have well-developed Buddhist and other Tantras also outoutside this fold. All these various types, Hindu or Buddhist, present, no doubt, many striking points of diversity both as regards ideas and notations. As practical sciences of realization (*Śādhana Śāstra*) bearing applicability to differing human competencies and constitutions, and different stages of the progress made by the healing soul, the line of treatment by the *Śāstra* and its prescriptions are bound to be of a varied nature. Aspirant souls in their spiritual endeavour have to carve out their own spiritual paths or lines of approach which will be found to diverge more or less at first from one another, but they converge and tend to coalesce as closer and closer approach is made to the final Goal which is the same for all. So the wise will say : "As many paths as persuasions".

The "Double Framework" not Double

Without possessing a sufficiently wide and comprehensive grasp of the actual content and intent of the ideology and practice of the Tantra

Śāstra, one is apt to easily slip into the graft or backwater theory and seek to appraise the worth of the *Śāstra* (cut up into pieces and detached from the whole) irrespective of the general principles and criteria by which the so-called general body of Hindu ideas, beliefs and practices have to be judged. That general body of ideas, beliefs and practices will, on examination, be found to be permeated through and through by the cult of the Tantra, indeed so much so that the whole now bears a definitely *Tāntrika* character. The "double framework" of *Vaidika* and *Tāntrika* has ceased in course of time to be "double". The resulting synthesis is no longer an ill-assorted *dvaita* or dualism, in which elements originally jarring continue to be unreconciled, contradictions only tolerate one another without knowing how to blend into harmony, and ideas and tenets and practices are simply juxtaposed without any suggestion of a cohesive system, a concerted, consistent plan. To take the case of *Vāmācāra* (which means the "left" - *viparîta* and not the "left-handed" path) again. In this the Sadhaka (aspirant) has to make use of a certain kind of ritual (technically called the *pañca-tattva*) which, whilst leading admittedly to some abuse in unsuitable cases and conditions, has made, in the judgement of those who do not understand and discriminate, the whole cult of the Tantra suspect.[1] Those who understand nothing of the 'return current' or 'reversing process'—a principle scientifically correct and philosophically deep, involved in the theory and practice of the so-called "leftist"—fail naturally to perceive that there may be any points of contact —even of surface contact—between this and the theory and practice of *Advaita* (non-dual) *Vedānta*—such as is inculcated in the Upanishads. Apart from the fact that a full-blooded counterpart of the essentials of the *pañcatattva* worship in their "gross", "proxy" and "esoteric" forms can be traced down to all the Vedic strata, and also apart from the probability of a modified shape being given to and a special emphasis being laid on an ancient, immemorial *Vedic* worship by influences coming from outside the limits of India proper (*e.g.* Tibet or *Mahācina*), it ought to be recognized by all seeing people that the *pañcatattva* worship in its principle and in its tendency, is a legitimate form of Advaita worship, if worship it can be called. And how is it so ?

The End of Sādhanā

The end of the *sādhanā* is, of course, to attain pure and perfect *cit*—an untranslatable word—or Consciousness. This perfect Consciousness is also perfect Being and perfect Bliss. In the *Vedānta*

as also in the Tantra the word for this perfect state is *Saccidānanda*. Now, this perfect state is unattainable so long as that which limits or restricts it operates. The limiting power of Reality—by which its unmeasured being-knowing-bliss is measured, and its alogical nature is made thinkable in terms of "forms and categories"—has been called *māyā* in both. The Tantra, in particular, analyses the fundamental limiting power in certain special aspects of it called *kañcukas* or "contractors". But the essential thing is this that *pūrṇa* or perfect state is not to be attained so long as *māyā* and her *kañcukas* operate.

The Polarity

By its self-limiting power Reality "polarises" itself into that which is conscious and that which is not, that which is existent and that which is not, that which is "pleasant" and that which is not. The fundamental polarity of subject and object—*aham* and *idam*—is also evolved by it. By the process of polarisation that which is unmeasured becomes measured (*prameya*), the infinite is finitized, the undifferentiated differentiated. By it Reality which is absolute in itself becomes resolved so to say into a multiplicity of correlated centres of diverse natures acting and reacting in diverse ways. It thus evolves into a universe of being and becoming. Some of the member centres of this universe evolve the process of feeling, cognition and will while others apparently lack this power. Some know while some others are only known. Some enjoy while others are only enjoyed. Some appear to act from within while the rest are merely acted upon from outside. This power and the lack of it admit of all kinds of measures and degrees. But whatever these may be, all finite, correlated centres have their being and becoming determined by the conditions of the polarising, finitizing and limiting power by which they are created and evolved. The determining conditions which constitute, maintain and evolve the centres, necessarily limit and restrict them also. By them they are constrained to become or remain such and such centres. What they were, what they are and what they will be are thus determined. They are distinguished and differentiated from one another. Their respective behaviours, their actions and reactions, become such and such, that is, determinate. The determinants are therefore "bonds" or *pāśa* as it has been called in the Tantra *śāstra*. The *jīva* or the self finds himself in *pāśa* or fetters. By these, however, the whole fabric of a centre's common life and behaviour is woven into being, and it is by them that it is maintained and differentiated. The *pāśa* is the basis of behaviour (*vyavahāra*); it is of pragmatic value.

The Reality as a "Centre"

Yet the Reality has never ceased to be itself—that is, perfect Consciousness, Being and Bliss—in thus evolving by its own inscrutable power into a multiplicity of conditioned centres. The *pāśa*, the determinant, the conditioning factor must, therefore, be not something inherent in or intrinsic to the Reality of which the given centre is a function, evolute and manifestation; it must be a kind of veil by which the Reality is "hidden" without being effaced or suppressed. That which has ever been and never ceased to be has been ignored and practically "negatived". This is implied in, and incidental to, the very process by which a manifold of heterogeneous correlated centres can evolve out of perfect Being-Consciousness-Bliss which, however, never ceases to be itself at any stage of the evolving act.

The Centre as the "Point"

Even a finite centre in any position in the curve of evolution must never cease to be a "point" of pure and perfect Reality. By "point" is here meant that at and through which the *pūrṇa* or whole "opens" and through which it can be reached or realized. But what is thus a point of co-essentiality and "flow" from the side of Reality becomes a veil and a restrictor from the side of the universe of behaviour and convention. Point-facing, the *jīva* centre is none other than the Reality. Veil-facing, it is finite, conditioned, and in the bonds of *pāśa*. If the direction of the process by which the veiling and all that is incidental to it have been produced be called 'outgoing', then, surely, to face the "point" (at and through which perfect Being-Consciousness-Bliss is "opened up") that direc ion must be reversed. The "sign" of the function has to be changed. We must have the "return" current in the place of the out-going. *Rādhā* in the place of *dhārā*, *so'ham* for *haṁsaḥ*. What now operates as bonds, determinants or *pāśa*, must be so transformed and so directed that they may act as releasers or "liberators" working out release from bondage. This is beautifully expressed by the saying:—"By that one must rise by which one falls." It has been said also :—"The very poison that kills, becomes the elixir of life when used by the wise". The principle involved is a sound one; and the whole theory and practice of the so-called "left" *ācāra* is based on this principle. Every finite and determined centre is *ipso facto* a reversible apparatus. In ordinary life and behaviour the apparatus works with a certain sign and with a certain result—which is a complex of bondage

in *vāsanā* and *saṁskāra* (propensities and conventions, roughly speaking). Of the varied complex of *vāsanās*, some appear to be cardinal or primary. These are prime movers of the *jīva* in the ordinary activity; these constitute, so to say, the key knots in the net of "wandering" in which he is caught and held. Now, the question is how to use these cardinal *jīva* impulses of *bhoga* and enjoyment so that their sign may be changed and their very nature transformed and "sublimated". If that can be done, the apparatus that now binds and grinds will then be "reversed" in its working, and the centre will turn round and face and become the "point" of perfect Being-Consciousness-Bliss.

Outgoing Current

The outgoing process has made a *paśu* (animal) of the *jīva* by creating duality where in fact there is none. Thus certain things are sought while others are shunned; some produce pleasure, others pain; some are true, some false; and so on. All such distinctions must be relative and pragmatic if all be Brahman, and there be nothing but Brahman. The cardinal desire of man and woman, for example, and the physical fact of their union becomes "carnal" on the relative and pragmatic plane, where the body is "material" and the soul "spiritual", and there is assumed a perennial conflict between the flesh and the spirit. The distinction is a valid one and may be of value so long as the "*jīva*" remains on the plane of common conventions. But he is a *paśu* in *pāśa* or bonds in that plane. Moral or social conventions, however desirable or suitable on that plane, do not make him other than a *paśu*. To be free from *pāśa*, that is, to be *Śiva*, he must be able to resolve that and every kind of duality. He must be able to realize in fact that nothing exists and functions but *Śiva* and *Śakti*. The so-called body is that, so is mind; so is soul or spirit. And all action is play or *līlā* of *Śiva-Śakti*. In this realization nothing remains "carnal" or "gross"; everything becomes an expression and attitude of perfect Being-Consciousness-Bliss.

Veiled and Lost Identity

The essential thing, therefore, is the recognition of a veiled or lost identity. In Vedanta the commonest act of perception implies the restoration of a lost identity (as Chaitanya or Consciousness) between the perceiver and the perceived, *pramātri* and his *viṣaya*. The essential identity must be worked out consistently and thoroughly without leaving any "precipitate of difference" whatever if the aspirant is to go beyond the plane of

duality which has made a *jīva* of *Śiva*. *Aham* and *Idam*, the knower and the known, the enjoyer and the enjoyed, action and re-action—must all be equated fundamentally to each other, and all resolved into the identity of *Śiva-Śakti* or God as Power. The outgoing process is one of differentiation and diversification; the return current must be one of increasing assimilation, integration and identification. In the first, everything is ejected into separateness, exclusiveness, polarity and even opposition. In the latter, it is drawn back and gathered into unity, harmony and peace. The *laya* or *kuṇḍalinī* Yoga is a practical demonstration of how the outwardly directed evolving process is reversed until the whole *prapañca* or universe is resolved into unitary Consciousness and perfect Bliss.

"*Haṁsaḥ and So'ham*"

The projecting or out-going process which is *haṁsaḥ* (represented by the 'Sun' and the 'vital breath') is reversed in that Yoga as *So'ham*. These two therefore may be taken as representing the opposite signs of the two processes. The first evolves polarities and a manifold of diversities. It affirms *dvaita*, *bheda* or non-identity. But the two currents never operate singly, one absolutely exclusive of the other. They are concurrent, though the emphasis is laid now on this and now on that. The emphasis again oscillates; it traces a curve. Hence in all affirmations of *dvaita* and *bheda*, the affirmations of *advaita* and *abheda* (that is identity) is immanent. It is because of this that even during the prevailing of the outgoing or *haṁsa* aspect of the dual process, a universe of cosmos involving unities, equalities and similarities arises, and not a mere chaos of jarring and colliding "atoms". Thus even ordinary experience is a system or tends to become one. But this universe, this system gives us limited, measured, conditioned identities. The object of Science is to discover and investigate the limits, measures and conditions. In one word we may say that in the *haṁsaḥ* process *bheda* or difference is the prevailing feature, and identity is either implicit, or if explicit, it is limited or conditioned. Now if we may call a conditional identity an equation (which holds true under certain assigned conditions, but not under others), then it appears that in the realm of ordinary experience involving the *haṁsaḥ* process, we are given equations and not identities. If, for example, x, y, z be the terms of a given set of equations, these equations are true when the terms are related in a certain way.

An Illustration

Take for example man and woman. One can be equated to the other subject to certain limits, measures and conditions. The polarity, antithesis, difference is patent, and this can be eliminated not summarily, but subject to certain 'ifs'. Yet it is *bheda* that binds and constitutes the *pāśa*. We should be able to resolve and get beyond *bheda*. Failing this, man and woman will be the *pāśa* of each other as they often are in common experience. But if identity, as distinguished from mere conditional and tentative equality, can be affirmed and realized, then the two poles or opposites will resolve into unity and will form one integral whole. The *pāśa*, the noose, then disappears. The question, therefore is, how to affirm or rather reaffirm an identity that is "veiled" and "lost".

Two Ways of Reaffirmation

Generally speaking, there are two ways of reaffirming the lost identity. One is elimination or negation till negation be dead or be no longer possible. This is the well-known '*neti neti*' method of *Māyāvāda* Vedanta. It is to negate as *asat* or unreal the crust, sheath or husk (*upādhi*) of a given object. If the *upādhi* of any other object be similarly eliminated, it will be seen that in the kernel the one is the same as the other, and each is *ātman* or Brahman. We shall not dwell upon this method, but it clearly appears that in having to reach the affirmation of such absolute identity, every kind of *bheda* or duality must be rigorously reduced to zero. It is *asat*, "the son of a barren woman" and does not count.

Reaffirmation by Sublimation

But this is not as easily done as said. Besides, it may be thought that an approach may be made to identity from another standpoint. It is the way of sublimation. Man and woman, for example, may then be sublimated into cosmic principles, polar to each other in the outgoing or *haṁsaḥ* aspect of the cosmic process, but identified and unified *Śiva-Śakti* in reality—which is experienced in the reversing of the outgoing current. In reality man and woman constitute one whole which is *Śiva-Śakti* (not *dvaita* like *Sāṁkhyan Puruṣa-Prakṛti*). This whole splits into two complements or poles now composed, now opposed, as the male principle and the female principle, as positive and negative "charges", in the operation of the *haṁsaḥ* process. In reversing the process, we have

to bring the two complements or poles "together" so as to affirm and realize the identical whole. Using for one moment the so-called "erotic symbolism" of *Tantra Śāstra*, the physical union of man and woman is sublimated as the creative union of *Śiva-Śakti* (that is, perfect consciousness at rest becoming dynamic as creative activity); the thrill of the act of union being *nāda* (a term later explained); and the "seed" that issues from the union is '*bindu*'. In the *vāmācāra* or the "left path" which under very stringent conditions prescribe to the *vīra* or "hero" Sadhana or ritual adjustment with woman, such sublimation of the so-called carnal act has to be effected till the supreme *advaita Śiva-Śakti* experience with its perfect *ānanda* or Bliss is attained. It is the carnal desire that constitutes one of the strongest *pāśas* of the *paśu jīva*. The object is to make even this the "opening" to the perfect whole of experience. If the right track is followed, under proper conditions, then it will hardly merit the abusive criticism that has sometimes been flung at it.

The Steps in the Process

The methods of sublimation consists of the steps of Sadhana, *śuddhi* or purification, *uddhāra* "lifting" or elevation, and *caitanya* or reaffirmation of identity in consciousness. By the first a thing or act is purged of its usual dross of grossness. This is done by reversing the direction of "the call of nature" or of the ordinary worldly process (*pravṛtti*). In the evolution of the Cosmic principles, (the thirty-six tattvas as they are called), a certain stage is reached where pure and *śuddha tattvas* "cross the line" and pass into the impure or *aśuddha tattvas*. These latter constitute the realm of Nature (the region of Prakriti and her evolutes) which is like a closed curve in which the *jīva* is held a prisoner and in which he wanders tracing his own curve of path in accordance with the equation of Karma. Though essentially a Centre of *Śiva-Śakti*, he is caught in the net of natural determinism from which there is no escape unless the "coiled" curve which encloses him can be made to uncoil itself and "open" for his release and ascent into the realm of *śuddha tattvas*. Unless this is done the *jīva* remains of *prakṛti* or *prākṛta* and there is no transcending or going beyond Nature. He remains afloat on the outgoing or *pravṛtti* current and moves with it. His natural desires remain "carnal", "gross". They may yield pleasure or pain or both, but in any case, they fasten the *pāśa* upon him with additional ties and knots. His hope lies in uncoiling the coil of Nature that has closed upon him. This is technically called the "awakening of the Serpent Power or *kuṇḍalinī*". Only thus can the impure

elements or principles be purified and lift be made from the *aśuddha* or *prākṛta* plane to the *śuddha* or *aprākṛta*. The face of the coiled serpent-power is ordinarily downwards; it must be turned upwards. The change of the sign of the powert hat has evolved the *jīva* and is then involved in him is the *sine qua non* of the act of purification. The next step is *uddhāra* or elevation. The order in which the principles are evolved in the outgoing activity must be reversed with the starting of the return current ascent must be made in the order opposite to that in which descent was made. From the grosser and more limited elements we must rise to what are subtler and more general until ascent is finally made to the level of perfect experience which is "*Śiva-Śakti* in one" called *parā samvit*. The last step is the reaffirmation and realization in Consciousness the Supreme identity. Broadly speaking, *aśuddha* means veiled and closed, *śuddha* means revealed and free.

A Śāstra of Sādhanā and Siddhi

Such is the general framework of the method to be followed. The Vaishnava, the Shaiva-Shakta and other *Agamas* have their methods of sublimation that can be readily fitted into the framework. The *parā samvit* or the Supreme Experience may be differently viewed, however. The Vaishnava has, for example, his *śuddha* (pure), *aprākṛta* (supernal), *cinmaya* (spiritual) *tattvas* contradistinguished from others, that are *aśuddha* (impure), *prākṛta* (common) and *jaḍa* (inert). The *jīva* in its essence is of the former. But he is not to be identified with the Supreme *tattva* who is *Bhagavān Puruṣottama*. He is of the same pure essence, and is a manifestation of God-power in a certain aspect. He is a "point" (*cit-kaṇa*) at and through which contact is established with the essence of Divinity. But let us leave this aspect. The *Śaiva-Śākta* school of *Tantra* is a presentation of Advaita Vedanta from the point of view of a science of practical application and realization. It is a *Śāstra* of *sādhanā* and *siddhi*. Pure and undifferentiated Consciousness (*nirviśeṣa cin-mātra*) is of course affirmed as the basic aspect of Reality. But this pure "*Cit*" is, in another aspect, the power to be and become—that is, to evolve as a universe of names and forms, and involve it again within itself as a seed. *Cit* as this power of self-evolution and self-involution is *cit-śakti*. *Cit* as pure "Ether" or basis and *cit* as the power to evolve and involve upon that basis are not two, but one, viewed from the standpoint of being as such and from that of becoming. *Cit* as thus viewed is the whole. As pure *cinmātra* in which the *śakti* to be and to become is denied—the static

aspect abstracted from the dynamic—it gives only a "half". Perfect experience is experience of the whole—that is, of Consciousness as Being and Consciousness as power to become. Whether this position is true *advaita* or is veiled *dvaita* is one that we do not here discuss. (The position has been fully discussed by Sir John Woodroffe and myself in our joint work, *The World as Power* (in 2 vols). I may refer especially to the latter vol. called *Mahāmāyā* dealing with *cit-śakti*; the philosophically minded reader is also referred to my *Fundamentals of Vedanta Philosophy* delivered as a course of lectures in the University of Calcutta.[1]

Every Centre Kinetic-Static

The *jīva* as a centre represents a certain phase and position in the evolution-involution process of perfect *cit-śakti* by which a universe arises and is withdrawn. Broadly speaking, evolution means the patent, kinetic aspect while involution means the latent, static or potential. Every form of being or centre is thus a kinetic-static composite. An atom of matter is so; a unit of organic matter or a cell of protoplasm is so; mind or '*antaḥkaraṇa*' is so. The polarity of static-kinetic is everywhere. In the complex apparatus of "the gross, subtle and casual" forces which is the "body" or vehicle of the *jīva*, the static or potential pole of creating, sustaining and resolving *śakti* is represented by the *kuṇḍalinī* or the coiled Serpent Power. It is the body's (including the gross, subtle and *casual*) supporting base and magazine of power. It is the central pivot upon which the whole complex apparatus of the physical body, vital economy and mental activity (conscious and sub-conscious) moves and turns. It is like the nucleus of a cell of living protoplasm or like the nucleus of an atom of matter. The *jīva* apparatus is a closed machine of a specific determinate character—with its bodily, vital and mental powers and functions limited and defined because of the specific ratio in which *kuṇḍalinī* or static power in the apparatus stands with respect to the kinetic power actually working in and as that given apparatus. To change the working efficiency of that apparatus, physically, vitally or mentally, is to change that ratio. In other words, a redistribution of the kinetic energy of the apparatus with respect to the magazine or static power must be effected. It is so in the case of an atom of matter, a cell of living protoplasm. In radio-activity for instance, one kind of atom changes into another because a redistribution of a "cataclysm nature" takes place as between the energy

[1] Both these works have been re-published by Messrs Ganesh & Co. Madras.

concentrated at the nucleus of the atom and that operative as the revolving and "jumping" or "wave-packet" electrons. In fact, "*kuṇḍalinī*' is a universal principle the place of which is given everywhere and the working of which is illustrated everywhere. The view of the Tantra is that it is "*kuṇḍalinī*" which having evolved the complex apparatus of every object, "coils herself up" at the centre of the apparatus, remains as the static, nuclear basis of the operative energy of the apparatus, and also as its magazine to draw or fall back upon, revert or relapse into. A "radio-active" transformation, dynamization and sublimation of the physical, vital and mental apparatus is possible only by what is called the "rousing of *kuṇḍalinī*" and her reorientation from "downward facing" to "upward-facing". By the former, the apparatus has become a "closed curve", limited in character, restricted in functions and possibilities. It is a "little knower, doer and enjoyer". By the latter it breaks the *pāśa* and transcends its "littleness".

The Actual Modus Operandi of the process

The actual *modus operandi* of the process and of piercing of the "*cakras*" or Spheres or planes as we may call them is a very vital mode of *Tāntrika*, and we may add, of every form of *sādhanā*. A detailed and rational account of the process will be found in Sir John Woodroffe's *Serpent Power*. My own understanding and appreciation of the subject is included in the section of the book dealing with the theoretical basis of *Kuṇḍalinī Yoga*. The essential thing is to make an ascent from spheres or planes that are more and more veiled, closed and limited to others that are more and more "conscious" (*cinmaya*), "open" and unrestricted—that is from the *aśuddha* to the *śuddha tattvas*. Three "Gordian Knots" (*granthis*) which bind the soul to the *prākṛta* or natural order have to be cut, in making a successful ascent. They are the ties of the three *guṇas* famous in the literature of Indian Culture. They are the three components of Nature's *élan* or impetus—what presents, what moves and what veils—PMV as I have called them. Perfect experience is unconditioned by the stress of PMV, and in that sense is, *guṇātīta* or beyond the natural *guṇas*. During its upward journey the *jīva* is not quite released from the natural frame till it reaches the sixth plane. Till then it continues to possess, in a more and more refined, extended and dynamized form, no doubt, the character of a centre in a certain type of *cakra* or sphere or universe. It has not yet reached *brahma-randhra* or the "opening" for pure and perfect experience. In other words, the centre has not yet become the *bindu*

or "point" which the *śāstra* mystically calls the "Perfect Universe". Point is that at which the perfect experience is "opened" to the centre, and flow is established. It is like making the limitless Ocean flow into a "little pond". The little pond ceases to exists as such thereby; it becomes one whith the limitless Ocean. If we should call the limitless aspect "continuum" (*nāda*), then a centre or *jiva*, after transcending the natural order of the component *guṇas*, becomes transformed into a new being (*pūrṇābhiṣikta*) which then presents a double phase—a point phase and a continuum phase. This is one meaning of the two-petalled sixth lotus where he then finds himself. From the *mantra* point of view, the phases are *bindu* nnd *nāda*. Below that he was still piercing the *A.U.M.* components of the *praṇava* or *OM*. A psychological sublimation goes on *paripassu* with it. The sixth plane represents the coalesced (like the two seeds in a grain of gram) duality of *prakāśa* (illumination) and *vimarṣa* ("thought")— which evolves into the relation of Subject-Object.

Psychological Aspect of Kuṇḍalinī Yoga

Special stress should be laid on the psychological aspect of the process of ascent and descent (represented respectively by *So'ham* and *Haṁsaḥ*) in *kuṇḍalinī Yoga*. The process is more an unfolding, expansion and elevation of consciousness than a mechanical accession to increased and higher powers. It is not simply or mainly the case of an electrical dynamo being raised to higher and higher voltage. The end to be achieved is the realization of both pure and perfect Consciousness-Being-Bliss. In the highest plane, the pure *cit* of *Advaita Vedanta* as "the resplendent void" is realized; but *nay—Śiva Śakti* "in close embrace" in the abode of the "thousand petalled lotus" is also realized. That abode is that of *cit* as *śakti* and *śakti* as *cit*, and it is the abode of wholeness or perfection. And there can be perfect Bliss or *ānanda* only in such wholeness. The *vaiṣṇava*, for example, will realize his *yugala Rādhā- Kṛṣṇa* in this abode of wholeness and perfection.

"The Abode of Vajra"

Let us for one moment come back to the sixth plane. Here as we have seen, the *jīva* centre, always under stress and strain, now expanding now contracting (*sphurat-saṁkucat*), as nearly as possible approximates to the character of a perfect point or *bindu*—which means the state of infinite condensation and concentration, and, therefore, of potency. Only

by such an infinitely condensed potency can it pierce and gain access into the abode of perfection, said to be made of "the purest *maṇi* or *vajra*". Only the like will pierce the like. The infinitely great will open itself only to the infinitesimally great which is *bindu*. The atomic world of revolving Lilliputian electrons is already an earnest of almost immeasureable dynamism that can lie and operate in very small dimensions. The *bindu* is the perfection of such condensed greatness not only of physical but of every form of power. *Nāda*, in one aspect, is the continuum aspect of the point. In atomic physics, by the way, *bindu* is so far, represented by the quantum, and the *nāda* by the wave system. And modern Physical Analysis is an attempt to correlate quantum mechanics and wave mechanics one to the other.

"The locked Gate"

Now one important point is to be noted. The abode of perfection made of *maṇi* or *vajra* (that is, of imperishable, impenetrable essence) appears to open even to the point through a kind of "sluice gate". It is a locked gate, and the key must be found to open it even to the worthy. It is said that *kuṇḍalinī* itself sleeps with her mouth at the orifice of the path of ascent which starts from the base root (*mūlādhāra*). But has she not risen and borne the *jīva* aloft to the height of the sixth plane ? She has; but the key had to be found at the start also. In fact, in course of the ascent we had to reach and pass successively through certain critical positions. The idea of critical values and positions is familiar in physical and biological investigations. Thus there are critical temperatures in water becoming ice or steam. Generally, whenever one *tattva* passes into another, critical values and positions have to be taken into account. Now, in the ascent we are describing, we have accordingly, to pass through a series of "crises". This is quite a familiar experience in the life of spiritual endeavour of any kind.

Gurutattva

Now, at every crisis or critical position the aspirant or *sādhaka* requires and often gets what we may call ultra-egocentric "help". He requires an accession and infusion of "extra-scheduled" power. He gets it from Mother *kuṇḍalinī* herself, in that vital and supremely important aspect of her which is called *guruśakti*. This principle of assistance and guidance is omnipresent, omnipotent and ever active. But really critical

positions must be reached, so as to make this power available, responsive and operative for the aspirant. For, by definition, *gurutattva* is perfect *citśakti* operative specially with reference to critical situations and on the occasion of such situations existing or impending. In one sense, it is the aspect of divine grace, it is *kṛpā*. Grace descends whenever a real crisis comes or is coming. It then becomes patent and indispensable. Now the sixth plane, or *ājñā cakra* as it is called, is *par excellence* the place of *gurutattva*—which is to find the key of the last "sluice gate", and open it for communion with perfect experience. It is the critical position *par excellence*, because here, more than anywhere before, the egocentre must finally shed his "ego", his very "self". The seed of *dvaita* must be burnt here. He rises from his "ashes". He must die to Nature in order to live in pure and perfect *cit*. The centre has to be metamorphosed into the point. *Gurutattva* is thus the "key" by which the power which is as the limitless ocean is switched on into the little reservoir which is the *jīva*, filling the latter, making it outflow, and cease to be the little reservoir. It is also the "commutator" which reverses the egocentric current, the current that imprisons. The place of *guru* and *dīkṣā* (initiation) is thus of vital importance. In a science experimenting for realization such as the *Tantra* is, the guidance of one who has experimentated and verified for himself is indispensable. Such a person is an embodiment of *gurutattva*.

Cit Śakti and Cit Vilāsa

Gurutattva may, and often does, operate through a human body. But the *śāstra*, seizing upon the kernel of the thing, forbids the Sadhaka to look upon his guru as "human". He is a form and embodiment of God-power. So the *mantra* must not be regarded as mere letter, and the image through which communion is established with God who is the Creator, Sustainer and Destroyer of the world, is infinitely manifested and is also beyond name, thought and speech, must not be regarded as stock and stone. If the worship is intelligently—that is, with an understanding and appreciation of the principles—done, then *mantra*, *yantra* (symbolic diagram), the offerings, the procedure and paraphernalia of worship are all transformed into forms and expressions of *cit-śakti* and *cit-vilāsa*. The object involved is to effect the transformation of the articles and acts of ordinary experience which has them as material, limited and limiting factors, operative in certain narrow spheres of usage and convention, into forms of *cit-sattā* (being), *cit śakti* (power) and *cit-vilāsa* (*ānanda*

and play). The *nyāsa*, *bhūtaśuddhi*, *prāṇāyāma*, *dhyāna*, *prāṇapratiṣṭhā*, *mānasa* and *bāhya pūjā* are all calculated to effect this transformation of the worshipper, the worshipped, the means and acts of worship into *Cit* or *caitanya* which they all are in their kernel, and thus they culminate in realizing the essential identification in perfect experience of the principle of "thou" (*tvam*) and the principle of "that" (*tat*). The final result achieved is the same as in *kuṇḍalinī* Yoga. In fact, the final result cannot be attained through *mantra*, *yantra* and *pūjā* unless thereby *kuṇḍalinī* is roused, the egocentric, blinding and binding current is reversed, ascent is made from the plane of *aśuddha* to that of *śuddha tattvas*, and finally, to pure and perfect experience itself. The *mantra yoga* or *japa* is a means of rousing *kuṇḍalinī*; so are *nyāsa*, *pūjā* etc., with external or internal *yantras*, images and "symbols". Bhakti Yoga or the way of self-surrender, devotion and love is especially efficacious. Raj-yoga or the way of spiritual purification and illumination has been found to be efficacious also. In fact any kind of lever of real power working at the fulcrum of the base root (*mūlādhāra*) where the "coiled power" is static, will be found to be useful and helpful in raising the load of Nature which grinds us and under which we groan. The *bhakta* or the *jñānin* may not, sometimes, have consciously and deliberately to set himself about the business of rousing *kuṇḍalinī* and making her pierce the six *cakras*. But this does not mean that *kuṇḍalinī* can be "let alone" by him. She *is* roused and *must be*, by the power of *bhakti* or *jñāna*.

Kuṇḍalinī not a mystery peculiar to Tantra

From the principles we have broadly explained it will appear that *kuṇḍalinī* Yoga is not a "mystery" or a esoteric doctrine and ritual peculiar to the *Tantras*. It is the basis of every *sādhanā* in every form. *Kuṇḍalinī* is a Cosmic principle. It exists everywhere, even in an atom of matter. The creative and evolving power in every object created and evolved is operative in it partly as kinetic power; but an unmeasured residuum of power is left which is "coiled" at the centre or "base root" of that form of being. It is a vast magazine of static power. The operative or kinetic power is but a drop in the ocean of its counterpart, coiled power. The one form *plus* the other makes the whole or *pūrṇa*. It need hardly be pointed out at this stage that it is not merely physical energy that we are here speaking of. Physical, vital and mental energy are all forms of Consciousness as power. The former are restricted and determined and relative forms of what is free, unlimited and absolute.

The Lever that lifts

In every centre of being and acting that power is evolved as well as involved. This makes every centre a microcosm—*kṣudra brahmāṇḍa.* This is the meaning of the *Śruti* (Revelation) that in every object Brahman as immensity is involved (*anupraveśa*). It is there not merely as pure Sat-Chit-Ananda but also as Cosmic power. This Cosmic power is in a small part kinetic in a given centre, but in its immensity it is static there. It is *Kula Kuṇḍalinī* in the microcosm and *Mahā-kuṇḍalinī* in the macrocosm. Obviously, therefore, any great transformation of that centre is possible by "rousing" and making available in the required direction that immensity of latent power. This is the general principle. It is a self-evident proposition as above stated. But there are different forms of effort or *sādhanā* by which this magazine of latent power can be acted upon, and power "laid up" can be lifted as by a lever. *Viśvāsa* (faith) and *prema* (love) do act as a most powerful lever. Tantra fully recognizes it and uses it. It recognizes *yoga* and *jñāna* also. It recommends even music as *sura* or *nāda Brahma.* For the common aspirant, however, it serves out a mixed prescription of *karma, jñana, yoga* and *bhakti* all "scientifically" combined, graded and graduated and regulated according to varying conditions and needs.

An Experimental Science

In fact, Tantra may be aptly described as *sādhanā* reduced to a science, or *siddhi* or realization attained as an experimentally verified fact. All theory and speculation is tentative only. "Live by what you can actually prove and verify"—this is the motto. The test of the *śāstra* is that of Ayurveda, the Science of healing. Nothing need be accepted on authority as "*Śiva uvāca*". But initially, you must feel it as "worth your while" to undertake the experiment and "see" for yourself. For this it is required that you follow the lead of one who tried the experiment before you and "saw" for himself.

Compared with the objective Sciences

It is by the character of the Tantras as a practical experimental Science of expanded and expanding spiritual experience that the nature of the right method of approaching and pursuing the subject is set. The Tantras, though aiming at the realization of the Supreme End, have

also provided courses of discipline by which the so-called lower ends of *artha* (wealth), *kāma* (desire) and *dharma* (virtue) are achieved. The spirit and the attitude in which the subject, whether in the higher or in the lower phases, should be approached, is precisely that in which one should investigate the problems of physical, biological and psychological science without prejudice and with a settled resolve to experiment and see for oneself. There is no more sense in being frightened by *mantra*, *yantra* etc. of the *Tantra*—the endless variety of ritualism, suited to every sort of condition of time, place and individual competency, than in being dismayed by the similarly complicated and elaborate "ritualism" of modern experimental science. To the ignorant and uninformed, the formulas and equations of the chemist and physicist, all the cumbrous notations and conventions they employ, are meaningless. F dx or 4 G M/ac^2, for example, has no more sense than *hrīṁ* or *klīm*. But they are in reality shorthand statements of basic operations. To follow intelligently and fruitfully such operations, one must be prepared to follow faithfully the savant not only in his laboratory or field experiments to their minutest details of exactitude, but also courageously in his highly intricate calculus of unfamiliar "frames" and notations. The same faithful exactitude in "ritual" experiment is demanded of the student of the Tantra Sastra; and the same degree of proficiency in the understanding and use of the "mystic" notations of the "*mantras*" and "*yantras*" involved. A "popular" version of the Relativity Theory, of the Quanta and Wave Mechanics, and of the Principle of Uncertainty may, of course, be given. So of *Kuṇḍalinī*, and other *Tāntrika* Principles. But the proofs in the one case as in the other are in the delicate experiments and in the highly abstruse calculus which are, unfortunately, beyond the reach and comprehension of the average "lay" man. The proofs are the essential thing. The Tantras claim to "prove" that *mantra* is efficacious, that *yantra* is potent, and *devatās* or higher powers do exist, that *siddhis*, if and to the extent sought, do come, and that the aspirant rises through the *sādhanā* prescribed to higher and higher levels of perfection till he becomes perfect Being-Consciousness-Bliss.

"*Magic and "Auto-suggestion*"

It has been said that the Tantras are a system of "magic" and an elaborate process of "auto-suggestion". Such statements are true; and they are false. They are true if 'Magic' and 'Auto-suggestion' are deeply understood. The first is not merely a kind of 'primitive science', but it is the most ancient science experimenting with the first principles by

which the world, including ourselves, is constituted. And it is not opposed to religion but is the science of religion, by which power in the higher planes is opened and made available for use to the finite centre including the power to believe and love and worship. The latter is to 'turn round' the self so that it may be *en rapport* with the process of divine ideation and imagination (*kalpanā*) which the universe arises from and subsists in. If things come to exist by God's "suggestion", they will come to exist and live by the suggestion of the *siddha* who "lives, moves and has his being" in Divine Consciousness. The 'miracle', the 'supernatural' will happen by the will of one who wills as the Divine Mother wills. All is possible by the grace of *Kuṇḍalinī*. The aspirant, by self-purification, meditation, surrender, devotion and intense passionate seeking places himself *en rapport* with the Grantor of all boons including the highest. Since the whole is involved at every "point", contact and communion can be established with the whole at any point of the universe. The physicist who is "tapping" it at the atom has heard already the Ocean's call and if he persists and follows without wavering the right track, he will reach the Ocean —the measureless *cit-śakti* in unspeakable *ānanda* and *līlā*. At a certain point, however, he will have to "reverse the current" and become a *vāmācāri kaula in that sense.*

Paśu, Vīra and Divya

We began with *vāmācāra* which, owing partly to the ignorance of the principles and partly to the prevalence of abuse, has made the whole science suspect. Yet it is a method of profoundest truth. Man is to rise, not by falsely and cowardly "shunning" that which makes him fall, but by seizing upon it and sublimating it so as to make it his "saviouress". Such a method cannot be suited to every kind of competency. It is not for the *paśu* who moves with the outgoing current and earns merit or demerit while moving with it. He has not yet subdued desire and cut the three knots of "hate, fear and shame". He has not yet raised himself above the common round of convention. The Sadhaka competent for the "left" path is *vīra* who has assailed *Kuṇḍalinī* at her repose at the base root, and made her turn and rise. He is competent to play with fire and burn his bonds with it. But there is a final *divya* and *mahā bhāva* state in which bonds do not exist in substance and so they do not require to be burnt, but the semblance or mere form of them is dissolved in the "ocean of nectar" or *divya bhāva*. The *pañcatattva* in this stage is of *cit*, *ānanda* and *bhāva* only—"enjoying the inner wine and woman" to put it in

cryptic language. *Divya* comes from the root *div.* which means to "shine", to "play".

Sri Ramakrishna's Test

Sri Ramakrishna Paramahansa followed to the minutest detail the *Tāntrika Sādhanā* (and *sādhanā* in its essence must in every case be *tāntrika*) and reached the highest altitude of realization under the guidance of the adept *Brāhmaṇī*, as he had attained the Advaita *nirvikalpa*, *turīya bhāva*, at the instance of Totapuri. Both were found to lead to the same goal. While on the Tantrika path, he had to pass through the *vāmācāra* also. But in his *mahā bhāva* he had no actual need of the *pañcatattva* in their outward objective forms. The very name of Mother would, for example, make him drunk. By this, however, he did not disprove but proved the Science.

"Follow the kernel" method

In this short article, we have only noticed some of the basic principles of Tantra Shastra, the teachings of which are as vast and varied as human nature itself. There are several *āmnāyas* (schools), *ācāras*, *matas*, *sampradāyas* (sects) etc. This is as it should be. There is no one omnibus cure for all human afflictions. A rational account of them should be gathered from a work like Sir John Woodroffe's *Śākti and Śākta* (6th edition) or the *Principles of Tantra* by Shiv Chandra Vidyarnava or (for those who have greater leisure) from the volumes of the Tantrika text themselves. The organic relationship of the Vedic, Tantrika and Puranic principles and doctrines will strike those who will care or are able to see beneath the surface; in other words, those who will follow the kernel and not the husk method.

Mantra and Yantra

In conclusion, it may, we think, be justly claimed for the Tantra that, in its essential principles it is the oldest and most universal and one of the most scientific, synthetic and catholic forms of sadhana. The so-called magic and auto-suggestion by *mantra*, *yantra* and mystic rites can be definitely recognized even in the cults of the pre-historic man. He believed in and used the "mystic word", "mystic diagram" and "mystic rite". "Mystic", because we do not understand. But *mantra* is the *śabda*

or sound equivalent or "wave system" form (if we may so put it) of the stresses or constituent forces which make a thing or act and maintain it; and *yantra* is the *rūpa* or diagrammatic equivalent of it. The physicist is trying his hand at the drawing of force or "energy level" diagrams, for example, of the hydrogen atom. Now a *yantra* is not a tentative sketch only of the physical forces involved but is the true representation as revealed to the *Yantra-Siddha* of the basic power which makes, maintains and works a thing. It is the power diagram. The *yantra* being given in real potency, the thing must be there. So *mantra* is the natural name which being given or produced in potency, the thing or the effect must be there. There is a necessary fundamental nexus between the two. By *mantra* and *yantra* motions that are unharmonic and refractory become harmonic and focussed : motions on all the planes. (See the first few chapters of the *Garland of letters* in which the principle is elaborated and illustrated.)

Tantra as a way of realization

The word 'Tantra' which is sometimes derived from the root 'tan', to spread, means a system, a method, a discipline. It is a system of acts on the physical, vital and mental planes by which a centre of being can render itself an apparatus efficient for the purpose of encompassing the twofold end of *abhyudaya* (progress or uplift) and *niḥśreyasa* (that is, supreme good). As we have seen it is a reversible apparatus. The supreme good is the realization of pure and perfect experience. To realize this end, the *śāstra* has laid its path on a basis of practical realism and dynamism. Human endeavour, and the scenes, instruments and ends of such endeavour, are accepted as real; and a dynamic unfoldment or evolution of *Śakti* (which must not be confounded with force) is the way of fruitful endeavour. *Śakti* must be raised to the higher planes to be more effective and productive of the higher and more vital fruits. Modern Western Science on its applied side is largely treading the path of force which is but a lower, limited and limiting form of *śakti*. This path cannot lead to true *abhyudaya* much less to *niḥśreyasa*. In India there has not been for many generations a collective cultivation of *śakti*, though individuals may have worshipped and realized her. *Śakti* is neither force nor inertia. It is power as whole and perfect. It is essentially true, good and beautiful. Even Mother in Her so-called fearful and "revolting" aspect is so. So She is to one who has turned to and faced Her.

A Synthesis and Harmony

Tantra in its essential sense is not merely the oldest and the most universal (varying necessarily in its practical adjustments according to diversities of conditions as to time, place and capacity) method of human amelioration and consummation, but it is also the last synthesis and harmony in which diverse, and sometimes conflicting, tendencies of human endeavour have been accommodated to one another, and each in unision with the rest, has been assured its fullest development and satisfaction. We have already referred to the fact how Tantra has effected a mutually helpful and perfecting co-ordination of *Karma*, *Yoga*, *Jñāna* and *Bhakti*. It has emphasised will and effort. yet self-surrender, mercy and grace have their vital place and function; and it combines the systematized ritualism of *Karma* with the inner purifying process of *Yoga*; the purest *Advaita Jñāna* with the purest *Bhakti* and the most passionate yearning and love. Such a synthesis had historically been a want and a demand. And it was supplied. It is *Yuga Dharma* (Religion of the age). Sri Ramkrishna's life in recent times has been a proof, a perfection and a message of synthesis and harmony. He is the *Yugāvatāra* (Prophet of the age).

PHILOSOPHY OF THE TANTRAS

THEIR SCOPE AND GOAL

Like the word Veda, Tantra is often used in the singular, which may suggest that there is a uniform formulation of doctrine and discipline covered by the term. But there exists no such formal uniformity as one may expect from the singular use. Tantras are profusely varied in their theme and in their expression, but they claim (and this is a point of uniformity) to have emanated from a divine source, and, as such, they call themselves by such names as *Āgama*, *Nigama*, etc. Leaving apart those that are avowedly of a Buddhistic character and also those that have a veiled affiliation to the tenets of Buddhism, the Tantras that have allied themselves to Vedic metaphysics and theology, if not to some extent also to Vedic practices, are of a varied nature and have divided themselves into diverse, and sometimes apparently divergent, cults, paths, and rituals. The Tantras, being pre-eminently ways of practical realization, have necessarily to bear reference to the diverse characters and competencies of different aspirants and seekers, and have, accordingly, designed the framework of their theory and practice suitably to actual conditions prevailing, and also evolving stages and states in the soul's journey towards its chosen ends and values.

But what are to be the ends and values of its choice? The highest and the best, of course. The seeker soul cannot give up its quest till it realizes *all* that it is potentially; in other words, till it realizes, in all the dimensions of its meaning and fulfilment, its own undiminished perfectness. This highest end has been called by a special name in the Tantra Shastra—*pūrṇatākhyāti* (e.g. in *Paraśurāma Kalpa-Sūtra*). Commonly, however, the highest end is called *mokṣa* or liberation from bondage. If, for example, the highest Reality, as eternally realized perfectness, is *Śiva*, the *Jīva* or the individual is potentially *Śiva*; but he does not actually know and realize himself as That. How can you (or thou) equate yourself to That? Only by liquidating your 'bonds' or limitations.

This is realization. Then, 'Thou art That', '*Jīva* is *Śiva*'. The limitations are mainly of two kinds: those that limit or detract from the pristine purity of the individual self (*mala*), and those that limit or restrict the sense as well as the degree of its freedom (*pāśa*). On a more compre-

hensive scale, the limitations are counted as five; and they are called the five *kañcukas* (contracting and restricting factors). These five, as we shall see, have their place and function in the descent of the universe from its ultimate perfect source, and have therefore got to be resolved and not simply 'by-passed' when ascent is sought from cosmic limitations to the purity, freedom, and perfection of the ultimate source. In other words, if realization is to mean the equating of thou to That, it cannot be effected except by reducing the factors that apparently make a 'little knower, little doer, little enjoyer, etc.' of the first term (thou) and thereby create all the world of difference between itself and the second term (That). So long as those limiting factors are permitted to operate and create a stupendous bar, what am I but a tiny drop of dew on a shaky blade of grass? The vast sublime choir of the starry heavens above and the 'still small voice' of moral consciousness within dealing in categorical imperatives, are the two things that set the great philosopher Kant furiously thinking, 'Have they or have they not a common source or origin?' The mighty master voice that leads that sublime heavenly chorus and the small masterful voice that speaks through moral injunctions; the mighty master ordaining the measure of cosmic harmonies and the little master regulating the inner springs of action in us—can 'That' and 'this' be equated to each other? This raises the eternal issue, the little mystery that dwells within and rules as the hidden *in*—can it be assimilated to the majesty and sublimity that rules as the displayed *out*? Kant's *Critique of Pure Reason*, as we all know, locked the front door, keeping only the back door ajar. One knocked but had no reassuring answer. But is there really to be no positive solution?

The issue primarily relates to the individual, but is not confined to him. The individual does not stand and function alone, abstractedly and cross-sectionally. His life is functionally integrated into a broader and ampler scheme of life, which enlarges itself into groups, classes, and societies, which, in their turn, are 'partials' of a grand cosmic scheme. His life cannot be the life in a 'frog hole' or even in the cloistered seclusion of the 'cave'. It must be a self-conscious and self-fulfilling component as well as exponent of the unmeasured immensity which is life divine. He cannot therefore pursue his ends and work out his values irrespective of the entire scheme into which he is integrated. In other words, his own realization—or as we have put it, the solving of his own basic equation of thou and That—cannot be effected by methods of simple negation, ignorance, and escape. The problem, the equation, must be solved upon the most complete and thorough appraisement of all the relevant factors and conditions, individual and extra-individual.

Now, the great significance of the *Tāntric* approach, both as regards philosophy and discipline, lies in this that it sets the problem with the full burden of all the relevant terms involved; the conditions limiting the individual could not be assigned and assailed as though these pertained to him alone abstractedly and cross-sectionally; and therefore his own perfection could not be attained irrespective of whether the cosmic scheme and the cosmic process were his allies or were hostile to him or simply neutral.

But what should this mean and imply? Should it mean that the individual would not attain his perfection unless and until the whole cosmic scheme and process also attained perfection; that there is no place for individual perfection in a universe which, for example, may actually be 'running down' for aught we know? The physicists, at any rate some of them, are telling us that the universe is 'running down' physically; but are we on the other hand assured that the universe is 'looking up' spiritually? Supposing that it is spiritually advancing and even 'turning the corner', is the individual's own advance so scheduled as to move *pari passu* with the total advance? That there must be a continued vital exchange of personal effort and 'outside' assistance between the two cannot be denied. Redeeming forces of sufficient magnitude and adequate influence must descend as operative 'high level' aids. And forms of *Tāntric* discipline recognize and keep themselves alive to these supraphysical and supramental forces. The world can never be so bad, materially and spiritually, as to make those forces unavailable for the earnest seeker's reforming and transforming effort.

It is here that the philosophy and practice of the *Tantras* deliver their special meaning and message to a world sunk low in material and spiritual confusion. Independent, if not alien, objectivity of the universe is a theory and will perhaps ever remain a theory; but that each conscious centre, every appreciative individual, 'lives, moves, and has his being' in a universe of his own selection and acceptance is an indisputable fact. To him therefore the theoretical objectivity of an alien universe is of much less pratical account than the fact that he has his own universe to live and function in. We may call this latter the universe of appreciation and acceptance. This implies that this universe grows in stature and brightens, or else, shrinks and darkens, in accordance with the individual centre's appreciative and reactive ratio, which, of course, varies in the same individual as also from case to case. The ratio means that not only is man what nature has made of him, but that nature is what man has made of her. The best or worst possible world is man's own world as determined by that ratio, so that by

transforming his own appreciative angle and reactive momentum he can transform that world suitably to his highest ideals and noblest ends.

His own realization must therefore necessarily imply and require this transforming also in all dimensions. His realization, as we have said, requires the solution of a basic equation, thou=That. The equation would admit of no solution till that brute, blind factor entering into the constitution both of the individual and of nature could be reduced—reduced not by simple negation and elimination, for it could create only an untenable vacuum, but by transforming the *paśu* in us into *Paśupati*, *Jīva* into *Śiva*. Then what are bonds or limitations from the appreciative angle of the first must appear as forms of creative joy and fulfilment, when that appreciative angle is raised and that reactive index transformed into a vision and understanding and ecstatic enjoyment of the whole basic theme of creation. In other words, the whole creation must be realized as *Śiva*. The equation thou=That cannot be finally and perfectly solved unless it is realized that all is That, all is *Śiva*.

Six Corollaries From the General Position

The corollaries that follow from this general position are: First, there is undoubtedly enough evil, physical and moral, in the universe of our appreciation and acceptance. We could not create, even if we would, a vacuum by simply negating it or equating it to some sort of transcendental nothing. Speculatively, it is just possible that in the balanced economy of the universe there may be an equal subtraction corresponding to any addition made anywhere, so that all the positive and negative terms added up yield a resultant zero. But how is this to be practically realized as the total reduction of evil in one's own life? Hence the compelling reason, the driving power (*śakti*) appearing as evil must be sublimated and transformed.

Secondly, *Jīva* has to work out his salvation, not simply by negating his limitations and his evil, but by so working them up that they become his allies, his helpers, and ultimately, his liberators. This is the principle: Man must rise with the aid of that *śakti* which made him fall. Or, as *Śāktānanda-taraṅginī* puts it, 'The poison which kills becomes the elixir of life when suitably treated and tested by the wise physician'.

Thirdly, his own body and mind, and his whole environment, must be appreciated as and worked up into spiritual community and ultimate identity with his own inner imperishable Self (*Ātman*). The body, for example, must not be looked upon as 'flesh' only and therefore essentially alien and intransigent and sinful. Look upon it as an epiphany of the

divine Consort (*Śiva-Śakti*), Her own vehicle for manifestation whether in play or in purpose; and therefore use that vehicle for the purpose of realizing your identity with Divinity. Make it Her temple, fill every fibre of it with Her divine presence. Then what was toiling purpose in the effort will be play in divine ecstasy (*ullāsa*) in the achievement, So treat and transform all the functions, including those that are commonly looked upon as 'carnal'. There is, essentially, nothing 'carnal' in what is, in reality, the 'incarnation' of *Śiva-Śakti*. The same sublimating attitude and enlarging 'ratio' must work up and exalt our psychical being and our environment.

Fourthly, neither the body and the mind nor the environment can be taken at their face value and worked as they are in ordinary usage. Their latent magazine of power (*kuṇḍalinī-śakti*) must be opened up and made available. If the body and the mind and everything be *Śiva-Śakti* incarnate, nothing in the universe can be a mere nothing or trifle. Microcosmically, as well as macrocosmically, all must be *Śiva-Śakti*. Science has found the magazine in the atom of matter. But has it not so far touched only the fringe, the 'outer rings'? Material mass is energy: this is now recognized. But the real and the whole thing is not what appears as material mass, so that the energy-equivalent of material mass is only 'crustal energy' or nature's stabilizing forces which maintain material things at their present creation level. When the foundational power (*Śakti*) has descended to the present material level, it applies the 'brake', so to say, and the creative momentum is in part arrested; and it is the brake or arresting part of the momentum which is represented by material mass and energy. But the part arrested and 'interned' is not represented by it. That is the inside power and pattern of what we appreciate as matter. A unit of matter therefore must possess an intrinsic economy of higher and higher, deeper and deeper energy levels, till the core is reached where resides *mahāmāyā* (*Śiva-Śakti*) as *mahākuṇḍalinī* (the great coiled power). The hooded serpent girdling Shiva's matted locks has now been roused; but every dynamic path must essay to lead the divine flow inside Shiva's matted locks deeper and deeper to the inmost core.

Fifthly, the ascent of the seeker (*sādhaka*) must be carried up to the 'mystery bridge' (*setu*) in order that it may first be co-ordinated and then integrated with the flow of divine descent. The 'bridge' is a necessary factor in the progress : it not merely connects *this* with *that*; it converts lower-level energy into higher and consummates it.

Sixthly, the ascent must be made in the order of creative descent, but with its sign reversed. The Tantras speak of the six paths or steps (*ṣaḍ-*

adhvā). Physically as well as metaphysically, creative descent must start from a condition of immensely 'massed' probability-wave function which we may more simply express as unbounded potency to be and to become all. It is power regarded as unbounded *plenum* and *continuum*. What physics now appreciates as space-time-continuum is a 'descended' phase or specification of the basic continuum of power which is called *nāda*. The next state must be an infinite intentness or readiness of that power to evolve and create. This is power as continuum 'condensing' itself into dynamic point or centre or nucleus. This condensation, however, is not a process in space or in time, so that the power continuum is not contracted and reduced in magnitude and dimensions and does not suffer either in sense or in tense value when it is the dynamic point. It is a primordial causal transformation not renderable in terms in which causation is apt to be expressed in our planes. Hence, paradoxically, the dynamic point is the perfect potential universe. This is *bindu*. Words in common parlance can never express the basic idea or pattern (*hṛllekhā*). An aspect of the basic pattern is sought to be expressed in Tantra by the mystic syllable or formula *hrīṁ* (*māyābīja*).

Cosmic Descent

Do not physics and biology and psychology illustrate the principle of polarity (*mithuna*) in ultimate as well as derivative forms ? There is no need to wonder that they do, because the whole creative process starts as and from polarity. We have just referred to *Śakti* as *nāda* and *Śakti* as *bindu*. Each is partless, aspectless, though the entire process of cosmic 'partition' and 'aspectualization' must have its possibility grounded in the one and 'worked up and out' by the other. One is the 'soil', and the other the 'seed' for all cosmic generation and fruition. One is the extensive or expansive whole of power; the other is the intensive or concentrated whole of power.

The relation of *nāda-bindu* is, undoubtedly, one of the hardest hurdles to negotiate in the way of understanding *Tāntric* principles. From *bindu* descends, next in order, the polarity of *kalā* and *varṇa*. The former term, as also many others, bears an elastic and flexible meaning in the Tantras and Vedas, as terms or symbols meant primarily for practical or 'experimental' use should. We are not here dealing with a speculative philosophy set in a rigid mould of logical terms. The term *kalā*, in the last analysis, must mean that aspect of Reality (*Śiva*) by which it manifests as power (*Śakti*) for evolving universes and involving them again. It is

the *prakṛti* or 'nature' of Reality so to manifest itself. Hence *Śiva* in *Śaiva-Śākta Āgama* is both transcendent (*niṣkala*) and emergent and immanent (*sakala*). It is thus clear that *kalā*, in this ultimate sense, must logically precede all 'descending movements' of Reality. But here, coming after *nāda-bindu*, it means 'partial'. That is to say, when we come to this point, the whole, the entire, veils or covers up its wholeness, as it were, and manifests as partials, as predicables. It is the starting-point of differentiation. It is here that time, space, thing, attriubute, etc. are differentiated from an 'alogical' integrated whole (*nāda-bindu*). *Kalā*, in the basic sense of nature-aspect, is already implicit in *nāda-bindu*, but as partial it comes after. There is no derogation from dynamic wholeness and perfectness in *nāda* or in *bindu*; but in *kalā*, as here derived, all gradation and gradualness (all ascending and descending series in the cosmic process) have their possibility of appearance. This possibility can be viewed in two ways—as object and as index or 'sense'. An object itself and the sense (sign or index of the object)—this is how the polarity principle appears when we come to partials.

But this does not mean that we have been already landed in the 'concrete' (*sthūla*) universe of our own acceptance. That is yet a far cry. In *kalā* and *varṇa* we are still in a 'prototypal' region (*para* it may be called). *Varṇa*, here, does not yet mean 'letter' or 'colour' or even 'class', but only the 'sense' or the 'function form' (natural *spanda* we may call it) of the primordial object projected from 'perfect activity' (*bindu*). *Varṇa* would mean therefore the characteristic measure-index (number, magnitude, etc. as rendered by us) of the function form associated with the object. Lower down, this may appear as 'chromosome number', 'probability function', 'atomic number', etc. In this primordial sense, *varṇa* sets and rules the order and harmony in creation.

Then, in the suble (*sūkṣma*) or vital plane, this polarity manifests as *tattva* and *mantra*. The primordial object with its conceptual or mathematical function form is not yet a 'picturable' thing, not yet a localizable entity that can be 'rounded up' and seized upon as this, and not that, rendering a sufficiently categorical account of itself for the purpose of definition and usage.

The concept of *kalā* and *varṇa* as logically prior to and transcending the concept of *tattva* and *mantra* is, no doubt, a particularly hard nut to crack; but it is noteworthy that new physics too in her newest theoretical ventures has found herself confronted with an analogous conceptual impasse. She has been able to 'crack' the hard atom, but her conception of 'wave packet' electron and of the wave itself as being a wave of probabi-

lity, and many a vital postulate and conclusion incidental to her present theoretical position, have certainly rendered her 'physical' entity, mathematically quite reasonable and consistent though it be, very nearly a conceptual impossibility. But does it mean that it is in reality a non-entity, not a fact in nature but a mathematical fiction ? No. It means only that there is reality transcending our conceptual limits, that there are facts beyond our perceptual frontiers. As we work up from our own level to the realm of reals, we are bound to cross frontiers one after another; and as we do so, we come across postures and measures of the real which strike us not merely as novel, but as astounding and baffling.

Shall we, then, be surprised to know that what was to our understanding only 'cosmic dust' or 'cloud' in the higher stage, 'gathers' itself into things of definite shape and function when we descend to the stage next below ? *Kalā*, as we have seen, is cosmic 'partial' that has not yet parted itself from the cosmic whole, and *varṇa* 'element' or 'elemental' (*varṇa*=*mātṛkā*=matrix) of cosmic function that has not yet differentiated itself from the cosmic 'integral'. They are therefore *terms* and *conditions* in a general cosmic equation which has not yet solved itself understandably. They are there, but we cannot as yet definitely assign distinctive sets of value, that is, we do not yet know the characteristic of each, its own appropriate formula. When we do, we come to the realm of *tattva* and *mantra*. The term *tattva*, like *kalā*, is used in an elastic sense; but here it means a 'thing-in-itself' as this or that, and possesses therefore its own distinguishing characteristic. It is the thing or event regarded as inherent principle, the radix of relations, as distinguished from reactions due to varying incidents or accidents of cosmic exchange. Associated with it is there its own appropriate function form, its own basic formula, its 'natural name' (*mantra*). Now, the general cosmic equation has displayed to us the underlying principles—the characteristics of its terms and the shapes of its conditions. We are, however, still in the realm of dynamic (*śaktirūpa*) being and becoming. The universe of appearance, the universe of our acceptance and convention, the *chāyārūpa* (as *Śrī Caṇḍī* puts it), is not yet. With the emergence of this, we have the third and last polarity—*bhuvana* and *pada*. *Bhuvana* is the universe as it appears to apprehending and appreciating 'centres', such as we are, and, accordingly, it greatly varies. It is governed by reactive ratio. *Pada* (*padyate anena iti*) is the actual formulation (first by mind reaction and then by speech) of that universe in accordance with the ratio that subsists relevant to a given 'centre'.

Spiritual Ascent

At this level the cosmic descent apparently stops. And as it stops it stabilizes its incalculably great, gathered momentum. So that incalculably great power is latent, 'coiled up', in the tiniest thing of creation, not to say of the self-conscious *Jīva*. What was in 'That' is really in 'this' also, that is, the whole undiminished glory of cosmic life and consciousness, joy and harmony. This is what is meant by *citī* or *cit-śakti* pervading (*vyāpya*) all creation. She has 'involved' Herself in this plane of *bhuvana* and *pada*. A 'centre' living and functioning in that plane must essay to 'evolve' to perfection what has been thus involved. By completing its evolution it can work out the realization of its inherent perfectness or divinity. For this, it must be able to reverse the gear of the whole working apparatus, individual as well as environmental. In other words, ascent must be made from the reactive plane of sense experience and expression (*bhuvana* and *pada*) to the dynamic realm of inherent principles (*tattva*) and natural 'function forms' (*mantras*, *yantras*, and *tantras*); and from these to the highest level of cosmic partials and *mātṛkās* (*kalā* and *varṇa*) which together weave a grand, seamless pattern of cosmic harmony. This is the positive or upward evolving sense of the *ṣaḍadhvā* as distinguished from the negative, downward involving sense. It has been said that one who knows *śaḍadhvā* knows all in Tantra.

From 'partials' and *mātṛkās* one must press forward into the unspeakable mystery beyond—the mystery of *bindu* and *nāda*. Here is the wonder of the partless and measureless in the travail of giving birth to the still united 'twin'—partial and measure. It is the *setu* or link connecting supreme experience in which magnitude (*pāda*) and measure (*mātrā*) are 'absorbed', with another posture of that experience in which they 'recognize' each other, though as yet held in each other's close embrace, so to say. Tantra, Upanishad, in fact all types of mystic experience, thus speak in symbols and parables : there is no help. Trace the curve of any vital concept (e.g. *guru*=spiritual guide) from below upwards till the apex is reached : (1) *guru* as embodied, physically and mentally, and his prayer and worship; (2) *guru* as *tattva* or principle, and his *bīja mantra*; (3) *guru* as the *kalā* (aspect) of *Śiva* as liberator, and as *Śakti* operative as *varṇa* (*mātṛkā*); (4) *guru* as combined *nāda-bindu*; and (5) *guru* as *nāda-bindu-kalātīta* (transcending the three), and therefore the Absolute. The *sādhaka*'s own self is to be ultimately equated to That.

Supreme Experience

So we have somehow a dual aspect of the supreme experience—*Parama Śiva—niṣkala* and *sakala*, as they have been called. The former is experience or consciousness beyond *nāda-bindu-kalā* (the primary *trika* or triad) and all their derivatives as shewn in the 'six steps' (*ṣaḍadhvā*). The latter is *Śiva* as His own divine nature (*Paramā Prakṛti* or *Parā Śakti*) to be and become all. In *Śrīvidyā* (the type of *Tāntrika* doctrine on which we are especially working here for the sake of brevity), the supreme consciousness is often called *Tripurā*, which term literally means what is prior to (*purā*) or beyond the three. Even the word *Caṇḍikā* has been taken to mean (e.g. in *Bhuvaneśvarī Saṁhitā*) the *Akṣara Brahman* Itself of the Upanishads (the Reality that never recoils or relents), the fear of whom keeps Time itself flowing for ever, the Sun and Fire, Indra, the chief of the gods, and Death going their appointed rounds, and so on. Tripura and Chandika, in this ultimate sense, must therefore be Siva's own divine nature (*prakṛti*) to be and become all.

Śiva associated with His own nature, which is perfect, is Godhead (*Parameśvara*). As such there is fivefold expression of His perfectness—absoluteness (*svatantratā*), eternality of being (*nityatā*), eternal self-satisfaction (*nitya-tṛptatā*), supreme sovereignty and omnipotence (*sarva-kartṛtā*), and omniscience (*sarvajñatā*). As and when that divine nature is *involved* in creative descent, Her own perfectness is 'veiled' or limited, and this gives rise to the five 'contracting factors' (*kañcukas*) corresponding to the five 'perfections'. They are respectively called *niyati* (determining or binding factor), *kāla* (the 'tense' factor), *rāga* (desire or appetite factor), *kalā* (power delegated and 'parcelled out', so to speak, the devolving factor), and *avidyā* (the 'ignoring' or veiling factor).

Thirty-six Principles of Śaiva Āgama

Śaiva Āgama traces the devolution of the ultimate Reality (which is *Śiva*=*Śakti*=*Śiva*'s own nature) through thirty-six forms or principles (*tattvas*) as they have been called. We have dwelt at some length on the 'six step' scheme (*ṣaḍadhvā*), but this one is more elaborate and more common. Working from down upwards we meet the familiar twenty-four *tattvas* of the *Sāṁkhya*, reaching the 'peak' in *Prakṛti* (which is the equilibrium plane of the three cosmic factors of presentation, movement, and veiling); below this plane we meet, of course, three 'stages' in which the three factors, never in dissociation though they may be, respectively

prevail—*sattva*, *rajas*, and *tamas*, yielding the three 'inner instruments' of *buddhi* (understanding), *ahaṅkāra* (apperception or self-reference), and *manas* (apprehending and desiring). Beyond *Prakṛti* is *Puruṣa* as individual soul (*Jīvātman*), also sometimes called *citta*, appreciating and reacting to the 'pulsations' of *Prakṛti*. The individual is subject to the five 'restricting factors' we have mentioned above. He is thus *apūrṇa* (imperfect). These five factors are therefore above him. And he must work up so as to outgrow them. Next in order comes *Māyā* which not only 'measures out' all that is held by and within her, but is primarily responsible for the non-realization of the fact that the creation (*jagat*) is in reality *Śiva-Śakti*. She makes the world appear as other than Brahman. All knowledge, all perception within the net of *Māyā* is therefore impure (*aśuddha*), and in that sense, unreal. Above and beyond *Māyā* is *śuddha-vidyā* (the realm of pure knowledge and principles). In this, and at the base of this, is *īśvara*, the Lord of creation, who 'appreciates' and ordains all as 'this' (*idam*). Here we reach the root of any act or process of 'objectification' and of egression. The same *īśvara-tattva* regarding all as 'I' (not to be confounded with the 'inner instrument' of *ahaṅkāra* we met before) is the root and precondition of any act or process of 'subjectification' and of ingression. As such, He is *sadāśiva-tattva*. Next comes *Śakti* which combines the two roots of *idam* and *aham* and contains in Herself all that may 'shoot out' and evolve. She is *Śiva's* own desire (*kāma*) to be and become. *Śakti-tattva* is what projects, subjectively as well as objectively, everything as *nāda*, *bindu*, and *kalā*, and again absorbs all into Her. *Śakti* as identified with *Śiva* is the first and final Principle. It is *Parama Śiva* as Absolute.

Śakti and Tāntrika Realism

The precise nature of the identity of *Śiva-Śakti* has been a matter of considerable metaphysical discussion. *Bhāskararāya*, *Rāmeśvara*, *Lakṣmīdhara*, and other writers and commentators have stoutly defended the non-duality of *Śiva* and *Śakti* vis-à-vis the *Māyāvāda* position as regards Brahman and Its *Māyā*. *Śakti* is distinguishable from *Śiva* only in theoretical and conventional analysis, but in realization She is identical with *Śiva*. Hence, if *Śiva* is *sat* (Being in itself), *Śakti* is *satī* (Being in itself as power to be such); if *Śiva* is *cit* (pure and perfect Consciousness), *Śakti* is *citī* (Consciousness as power); and if *Śiva* is *ānanda* (perfect Bliss), *Śakti* is *paramānanda-sandoha-rūpā* and *paramānanda-laharī* (the very soul of *ānanda* and its 'wave' of absolute play). If *Śiva* is Brahman, She is Brahmamayi. Should this relation be called *advaita* (non-duality) or not ? We

can only repeat what the *Mahānirvāṇa Tantra* says on this : "Some say it is *advaita*, others *dvaita*; but in reality it is *dvaitādvaita-vivarjita*—neither the one nor the other". It is beyond the reach of measure and nothing numerical can pertain to it.

As to the 'illusoriness' of the world appearance, the position is that the question does not arise on the principles as enunciated above. Even the 'appearance' (*chāyā*) is She and none other, and it is only by a dispensable convention, a certain form of definition and notation only, that one can maintain a dialectical hiatus or opposition between the world and reality. In reality the world is *Śiva-Śakti*, and it is wrong to think that the one is not the other. The object of realization in *Śākta Tantra* is to prove that the relation is first an equation and that the equation is ultimately an identity; the proving is not by 'purging' and 'emptying' one or the other relevant term, but by a method of perfecting, and realizing one into the integrated whole of the other. *Niṣkala* or pure Consciousness is the changeless background, and the changing world is Its own show by Itself as *Śakti* to Itself as *Śakti*.

This prepares the ground for the pre-eminently practical and essentially realistic and synthetic approach of Tantra. Action, devotion, and knowledge—all these must be harnessed into the service of the supreme object the *sādhaka* has in view. And the paths must be varied suitably to varying steps and stages of competence and temperament. Not only the paths, but even to some extent the principles are varied also, but always keeping within the basic framework necessary for working out complete realization. The path, *Śaiva*, *Śākta*, *Vaiṣṇava*, or whatever else it be, if followed with faith and courage, devotion and vision, will itself lead the way to the clarification of the principles and their harmonic integration. It will show how the divergent paths all meet at last, how the varying principles approach and blend into a final synthesis. And the appeal of the Tantras is not for the individual only: it is an all-dimensional comprehensive appeal for all seekers' societies toiling into the higher realms of power, light, and perfection.

THEORETICAL BASES OF KUNDALINI YOGA

(A Letter)

When you say that *Kuṇḍalī Śakti* is the primordial *Śakti at rest*, I am led to think of an analogy (and it may be more than an analogy) in modern science. Cosmic energy in its physical aspect may be considered either as static or as dynamic, the former being a condition of equilibrium, the latter a condition of motion or change of relative position. Thus a material thing apparently at rest (there being no absolute rest except in pure Consciousness or Chit) should be regarded as energy or Shakti equilibrated, the various elements of it holding one another in check (or, as the mathematicians will say, the algebraic sum of the forces being zero). Of course, in any given case the equilibrium is relative rather than absolute. The important thing to note is this polarization of Shakti into two forms—static and dynamic.

In the tissues of a living body, again, the operative energy (whatever the nature of that may be, whether we believe in a special 'vital force' or not) polarizes itself into two similar forms—anabolic and katabolic—one tending to change and the other to conserve the tissues, the actual condition of the tissues being simply the resultant of these two co-existent or concurrent activities.

In the mind or experience also this polarization or polarity is patent to reflection. In my own writings[1] I have constantly urged this polarity between pure Chit and the stress which is involved in it: there is a stress or Shakti developing the mind through an infinity of forms and changes but all these forms and changes are known as involved in the pure and unbounded ether of awareness (*cidākāśa*). This analysis therefore exhibits the primordial Shakti in the same two polar forms as before—static and dynamic—and here the polarity is most fundamental and approaches absoluteness.

Lastly, let us consider for one moment the atom of modern science. The chemical atom has ceased to be an atom (indivisible unit of matter). We have instead the electron theory. According to this, the so-called atom is a miniature universe very much like our own solar system. At the centre

[1] "Approaches to Truth," "The Patent Wonder," valuable presentments in modern terms of the ancient Vedantic teaching.

of this atomic system we have a charge of positive electricity round which a cloud of negative charges (called electrons) is supposed to revolve, just as myriads of planets and smaller bodies revolve round the sun. The positive and the negative charges hold each other in check, so that the atom is a condition of equilibrated energy, and does not therefore ordinarily break up, though it may possibly break up and set free its equilibrated store of energy, as probably it does in the emanations of the radium. What do we notice here? The same polarity of Shakti into a static and a dynamic partner—*viz.*, the positive charge at rest at the centre, and the negative charges in motion round about the centre: a most suggestive analogy or illustration, perhaps, of the cosmic facts. The illustration may be carried into other domains of science and philosophy, but I may as well forbear going into details. For the present we may, I think, draw this important conclusion:

Shakti, as manifesting itself in the universe, divides itself into two polar aspects—static and dynamic—which implies that you cannot have it in a dynamic form without at the same time having it in a corresponding static form, much like the poles of a magnet. In any given sphere of activity of force we must have, according to this cosmic principle, a static background—Shakti at rest or 'coiled', as the Tantras say.

Before I proceed, let me point out what I conceive to be the fundamental significance of our *Tāntric* and *Paurāṇic Kālī*. This figure or *mūrti* is both real and symbolic, as indeed every *mūrti* in the so-called Hindu mythology is. Now, the Divine Mother *Kālī* is a symbol of the cosmic truth just explained. *Sadāśiva*, on whose breast She dances, nude and dark, is the static background of pure *Cit*, white and inert (*śavarūpa*), because pure *Cit* is in itself *svaprakāśa* (self-manifest) and *niṣkriya* (actionless). At the same time, apart from and beyond Consciousness there can be nothing—no power or *Śakti*—hence the Divine Mother stands on the bosom of the Divine Father. The Mother Herself is all activity and *guṇamayī* (in Her aspect as Prakriti composed of the *guṇas*). Her nakedness means that though She encompasses all, there is nothing to encompass Herself; Her darkness means that She is inscrutable *avāṅ-mānasagocarā* (beyond the reach of thought and speech). Of course, this is no partition of reality into two (there lies the imperfection of the *Sāṅkhya* doctrine of *Puruṣa* and *Prakṛti*, which is otherwise all right), but merely polarization in our experience of an indivisible fact which is the primordial (*Ādyā*) *Śakti* itself. Thus *Cit* is also *Śakti*. *Śiva is Śakti* and *Śakti* is *Śiva*, as the Tantras say. It is *guṇāśraya* (support of *guṇas*) as well as *guṇamaya* (whose substance is

guṇas); *nirguṇa* (attributeless) as well as *saguṇa* (with attribute), as said in a well-known passage of the *Caṇḍī*.

Your suggestive hint[1] makes the nature of the *Kuṇḍalinī Śakti* rather clear to me. You are quite right, perhaps, in saying that the cosmic *Śakti* is the *Samaṣṭi* (collectivity) in relation to which the *Kuṇḍalinī* in the bodies is only the *vyāṣṭi* (individual); it is an illustration, a reproduction on a miniature scale, a microcosmic plan, of the whole. The law or principle of the whole—that of macrocosmic *śakti*—should therefore be found in the *Kuṇḍalinī*. That law we have seen to be the law of polarization into static-dynamic or potential-kinetic aspects. In the living body, therefore, there must be such polarization. Now, the *Kuṇḍalinī* coiled three times and a half at the *Mūlādhāra* is the indispensable and unfailing static-background of the dynamic *śakti* operative in the whole body, carrying on processes and working out changes. The body, therefore, may be compared to a magnet with two poles. The *Mūlādhāra* is the static pole in relation to the rest of the body, which is dynamic; the working, the body necessarily presupposes and finds such a static support, hence perhaps[2] the name *Mūlādhāra*, the fundamental support. In one sense, the static *śakti* at the *Mūlādhāra* is necessarily co-existent with the creating and evolving *śakti* of the body, because the dynamic aspect or pole can never be without its static counterpart. In another sense, it is the *śakti left over* (you have yourself pointed this out, and the italics are yours) after the *Pṛthivī*—the last of the *bhūtas*—has been created, a magazine of power to be drawn upon and utilized for further activity, if there should arise any need for such. Taking the two senses together (yours as well as mine), *śakti* at the *Mūlādhāra* is both co-existent with every act of creation or manifestation and is the residual effect of such act—both cause and effect, in fact—an idea which, deeply looked into, shows no real contradiction. There is, in fact, what the physicist will describe as a cycle or circuit in action. Let us take the impregnated ovum—the earliest embryological stage of the living body. In it the *Kuṇḍalinī śakti* is already presented in its two polar aspects: the ovum, which the mother-element represents, one pole (possibly the static), and the spermatazoon, which is the father-element, represents the other (possibly the dynamic).[3] From their fusion proceed those processes which the biologist calls differentiation and integration; but in all this process of creation the cycle can be fairly easily traced. Shakti flows out of the germinal cell (fertilized ovum), seizes

[1] That Kundalini is the static Shakti.
[2] Certainly.
[3] The process of fertilization is dealt with in the Matrikabheda Tantra.

upon foreign matter, and assimilates it, and thereby grows in bulk; divides and sub-divides itself, and then again co-ordinates all its divided parts into one organic whole. Now in all this we have the cycle. Seizing upon foreign matter is an outwardly directed activity, assimilation is an inwardly directed activity or return current; cell division and multiplication is an outwardly directed operation, co-ordination is inwardly directed;[1] and so on. The force in the germ-cell is overflowing, but also continuously it is flowing back into itself, the two operations presupposing and sustaining each other, as in every circuit. The given stock of force in the germ-cell, which is static so long as the fusion of the male and female elements does not take place in the womb, is the necessary starting-point of all creative activity; it is the primordial cause, therefore, in relation to the body—primordial as well as constantly given unceasing. On the other hand, the reaction of every creative action, the return current or flowing back of every unfolding overflow, constantly renews this starting force, changes it without changing its general condition of relative equilibrium (and this is quite possible, as in the case of any material system); the force in the germ-cell may therefore be also regarded as a perpetual effect, something left over and set against the working forces of the body. Many apparently inconsistent ideas enter into this conception and they have to be reconciled.

1. We start with a force in the germ-cell which is statical at first (though, like a dicotyledon seed, or even a modern atom, it involves within itself both a statical and a dynamical pole; otherwise, from pure rest, involving no possibility of motion, no motion could ever arise). Let this be the *Kuṇḍalinī* coiled.

2. Then there is creative impulse arising out of it; this is motion out of rest. By this, the *Kuṇḍalinī* becomes partly static and partly dynamic, or ejects, so to say, a dynamic pole out of it in order to evolve the body, but remaining a static pole or background itself all along. In no part of the process has the *Kuṇḍalinī* really uncoiled itself altogether, or even curtailed its three coils and a half. Without this *Mūlādhāra Śakti* remaining intact no evolution could be possible at all. It is the hinge upon which everything else turns.

3. Each creative act again reacts on the *Mūlādhāra śakti*, so that such reaction, without disturbing the relative rest of the coiled *śakti*, changes its volume or intensity, but does not curtail or add to the number of coils. For instance, every natural act of respiration reacts on the coiled

[1] This outflow and inflow is a common Tantrik notion.

śakti at the *Mūlādhāra*, but it does not commonly make much difference. But *Prāṇāyāma* powerfully reacts on it, so much so that it awakes the dormant power and sends it piercing through the centres. Now, the common description that the *Kuṇḍalinī* uncoils Herself then and goes up the *Suṣumnā*, leaving the *Mūlādhāra*, should, I think, be admitted with caution. That static background can never be absolutely dispensed with. As you have yourself rightly observed, '*Śakti* can never be depleted, but this is how to look at it.' Precisely, the *Kuṇḍalī*, when powerfully worked upon by *Yoga*, sends forth an emanation or ejection in the likeness of Her own self (like the 'ethereal double' of the Theosophists and Spiritualists)[1] which pierces through the various centres until it becomes blended, as you point out, with the *Mahākuṇḍalī* of *Śiva* at the highest or seventh centre. Thus, while this 'ethereal double' or self-ejection of the coiled power at the *Mūlādhāra* ascends the *Suṣumnā*, the coiled power itself does not and need not stir from its place. It is like a spark given from an over-saturated[2] electro-magnetic machine; or, rather, it is like the emanations of radium which do not sensibly detract from the energy contained in it. This last, perhaps, is the closest physical parallel of the case that we are trying to understand. As a well-known passage in the Upanishad has it, 'The whole (*Pūrṇa*) is subtracted from the whole, and yet the whole remains.' I think our present case comes very near to this. The *Kuṇḍalinī* at the *Mūlādhāra* is the whole primordial Shakti in monad or germ or latency : that is why it is coiled. The *Kuṇḍalinī* that mounts up the *Nādī* is also the whole Shakti in a specially dynamic form—an eject likeness of the Eternal Serpent. The result of the last fusion (there are successive fusions in the various centres also) in the *Sahasrāra* is also the Whole, or *Pūrṇa*. This is how I look at it. In this conception the permanent static background is not really depleted, much less is it dispensed with.

4. When again I say that the volume or intensity of the coiled power can be affected (though not its configuration and relative equilibrium), I do not mean to throw up the principle of conservation of energy in relation to the *Kuṇḍalinī*, which is the embodiment of all energy. It is merely the conversion of static (potential) energy into dynamic (kinetic) energy in part, the sum remaining constant. As we have to deal with infinities here, an exact physical rendering of this principle is not to be expected. The *Yogī* therefore simply 'awakens', and never creates Shakti. By the way, the germ-cell which evolves the body does not, according to modern biology, cease to be a germ-cell in any stage of the complicated process.

[1] Spiritists. [2] Overcharged.

The original germ-cell splits up into two : one half gradually develops itself into the body of a plant or animal—this is the somatic cell; the other half remains encased within the body practically unchanged, and is transmitted in the process of reproduction to the offspring—that is, the germ-plasm. Now, this germ-plasm is unbroken through the whole line of propagation. This is Weismann's doctrine of 'continuity of the germ plasm,' which has been widely accepted, though it is but an hypothesis.

* * *

1. *Śakti* being either static or dynamic, every dynamic form necessarily presupposes a static background. A purely dynamic activity (which is motion in its physical aspect) is impossible without a static support or ground (*ādhāra*). Hence the philosophical doctrine of absolute motion or change, as taught by old Heraclitus and the Buddhists and by modern Bergson, is wrong; it is based neither upon correct logic nor upon clear intuition. The constitution of an atom reveals the static-dynamic polarization of *śakti*; other and more complex forms of existence also do the same. In the living body this necessary static background is *Mūlādhāra*, where *śakti* is *Kuṇḍalinī* coiled. All the functional activity of the body, starting from the development of the germ-cell, is correlated to, and sustained by the *śakti* concentrated at, the *Mūlādhāra*. Cosmic creation, too, ending with the evolution of *Pṛthivī-Tattva* (it is, however, an unending process in a different sense, and there perhaps Henri Bergson, who claims that the creative impulse is ever original and resourceful, is right), also presupposes a cosmic static background (over and above *Cidākāśa*—ether of Consciousness), which is the *Mahā-kuṇḍali-Śakti* in the *Cinmaya-deha* (body of Consciousness) of *Parameśvara* or *Parameśvarī* (the Supreme Lord in male and female aspect). In the earliest stage of creation, when the world arises in Divine Consciousness, it requires, as the principle or pole of *Tat* (That), the correlate principle or pole of *Aham* (I); in the development of the former, the latter serves as the static background. In our own experiences, too, 'apperception' or consciousness of self is the sustaining background—a string, so to say, which holds together all the loose beads of our elements of feeling. The sustaining ground or *ādhāra*, as the seat of static force, therefore is found, in one form or other, in every phase and state of creative evolution. The absolute or ultimate form is, of course, *Cit-Śakti* (Consciousness as Power) itself, the unfailing Light of awareness about which our *Gāyatrī* (Mantra) says : 'Which sustains and impels all the activities of Buddhi.' This fact is symbolized by the *Kālī-mūrti* : not mere symbol, however.

2. My remarks about the rising or awakening of the Serpent Power at the *Mūlādhāra* have been, perhaps, almost of the nature of a paradox. The coiled power, though awakened, uncoiled and rising, never really stirs from its place; only a sort of 'ethereal double' or 'eject' is unloosed and sent up through the system of centres. Now, in plain language, this ethereal double or eject means the dynamic equivalent of the static power concentrated at the *mūla*, or root. Whenever by *Prāṇāyāma* of *Bīja-mantra*, or any other suitable means, the *Mūlādhāra* becomes, like an electro-magnetic machine, over-saturated (though the *Kuṇḍalī-Śakti* at the *mūla* is infinite and exhaustless, yet the capacity of a given finite organism to contain it in a static form is limited, and therefore there may be over-saturation), a dynamic or operative equivalent of the static power is set up, possibly by a law similar to Nature's law of induction, by which the static power itself is not depleted or rendered other than static. It is not that static energy at the *mūla* wholly passes over into a dynamic form—the coiled *Kuṇḍalinī* leaving the *mūla*, thus making it a void; that cannot be, and, were it so, all dynamic operation in the body would cease directly for want of a background. The coiled power remains coiled or static, and yet something apparently passes out of the *mūla—viz.*, the dynamic equivalent. This paradox can perhaps be explained in two ways :

(a) One explanation was suggested in my main letter. The potential *Kuṇḍali-Śakti* becomes partly converted into kinetic *śakti*, and yet, since *śakti*, even as given in the *Mūla*-centre, is an infinitude, it is not depleted : the potential store always remains unexhausted. I referred to a passage in the Upanishad about *Pūrṇa*. In this case the dynamic equivalent is a partial conversion of one mode of energy into another. In *Laya-Yoga* (here described) it is ordinarily so. When, however, the infinite potential becomes an infinite kinetic—when, that is to say, the coiled power of the *mūla* becomes absolutely uncoiled—we have necessarily the dissolution of the three bodies (*Sthūla*, *Liṅga*, and *Kāraṇa*—gross, subtle, causal), and consequently *Videha-mukti* (bodiless liberation), because the static background in relation to a particular form of existence has now wholly given way, according to our hypothesis. But *Mahā-Kuṇḍalī* remains; hence individual *mukti* (liberation) need not mean dissolution of *saṁsāra* (transmigrating worlds) itself. Commonly, however, as the *Tantra* says, '*Pītvā pītvā punaḥ pītva*,' etc.[1]

[1] "Having drunk, having drunk, having again drunk," a passage in the Kularnava-Tantra signifying not actual drinking (as some suppose), but repeated raising of Kundalini.

(b) The other explanation is suggested by the law of induction. Take an electro-magnetic machine;[1] if a suitable substance be placed near it, it will induce in it an equivalent and opposite kind of electro-magnetism[1] without losing its own stock of energy. In conduction, energy flows over into another thing, so that the source loses and the other thing gains what it has lost, and its gain is similar in kind to the loss. Not so induction. There the source does not lose, and the induced energy is equivalent and opposite in kind to the inducing energy. Thus a positive charge will induce an equivalent negative charge in a neighbouring object. Now, shall we suppose that the *Mūlādhāra*, when it becomes over-saturated, induces in the neighbouring centre (say, *Svādhiṣṭhāna*) a dynamic (not static) equivalent ?[2] Is this what the rise of the Serpent Power really means ? The explanation, I am tempted to think, is not perhaps altogether fantastic.

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[Sir John Woodroffe notes : "In reply to this highly interesting and illustrative account of my friend, I wrote suggesting some difficulties in the way of the acceptance of his statement that *Kuṇḍalinī-Śakti* did not, in fact, Herself uncoil and ascend, but projected upwards an emanation in the likeness of Her own self. The difficulty I felt was this : In the first place, the Yoga books, to which full credence must be given in this matter, unequivocally affirm that *Kuṇḍalinī* Herself does, in fact, ascend. This is borne out by some inquiries made of a *Tāntrik Pandit* very familiar with this *Śāstra*[3] after the receipt of the letter quoted. As the body of the *Yogī* still lives, though in an inert corpse-like condition, when consciousness of it is lost, I asked him how the body was sustained when *Kuṇḍalinī* left Her central abode. His answer was that it was maintained by the nectar which flows from the union of *Siva* and *Śakti* in the *Sahasrāra*. This nectar is an ejection of power generated by their union. If *Kuṇḍalinī* does not ascend, but a mere emanative spark of Her, how (he further asked) is it that the body becomes cold and corpse-like ? Would this follow if the power still re-

[1] We may say "Take a magnet" and "magnetism".

[2] Here is the seat of the first moving, or Pasyanti Sabda.

[3] Though not practising himself, his brother, from whom he had learnt, was an adept in the Yoga. His statements I have always found of peculiar value. It must, however, be remembered that, however learned or practised a Pandit or Yogi may be, it is possible for him to be ignorant of the scientific implications of his doctrine and practice.

mained at its centre, and merely sent forth a dynamic equivalent of itself ? There were further difficulties in the theory put forward by my friend, though it may be that there are also difficulties in the acceptance of the statement that the *Mūlādhāra* is entirely depleted of the great power. I suggested that *Kuṇḍalī* was the static centre of the whole body as a complete conscious organism, and that each of the parts of the body and their constituent cells must have their own static centres, which would uphold such parts and cells; and that the life of the body, as a collection of material particles (from which the general organic consciousness as a whole was withdrawn), was sustained by the nectar which flowed from *Kuṇḍalinī-Śakti* when in union with *Śiva* in the *Sahasrāra*. In reply, Professor P. Mukhopadhyaya[1] dealt with the matter as follows :"]

According to my presentation of the case, something—*viz.*, a dynamic equivalent or 'operative double'—is certainly sent forth from the *Mūlādhāras*, but this basic centre or seat is not depleted or rendered void of static energy in consequence of that operation. The *mūla* (root), as the seat of static or coiled power, can never be dispensed with. It is the *sine qua non* of all functions of the triple body (gross, subtle, causal). It is, so to say, the buffer or base against which any activity of the *jīva* (embodied consciousness) must react or recoil, like a naval or any other kind of heavy gun against its base or emplacement. Thus while the dynamic or uncoiled *śakti* ascends the axis, the static or coiled *śakti* retains its place at the *mūla*, and remains as the very possibility of the dynamic upheaval. The ascending power is simply the dynamic counterpart of the static ground. To say that *Kuṇḍalinī* leaves its place and ascends is only to say that it ceases to be *Kuṇḍalī* and becomes dynamic. The ascending power is therefore uncoiled or non-*Kuṇḍalinī* power; it is the dynamic expression of the *Kuṇḍalinī* power. So far all can agree. But the question is : Is the *mūla* depleted or deprived of all power (especially coiled power) when that dynamical expression leaves it and ascends the axis ? Is the dynamic expression wholly at the expense of the static ground ? Should the latter cease in order that the former may commence ?

Here, I think, I must answer in the negative. It is a case of Power leaving as well as remaining—leaving as dynamic and remaining as static; it is the case of the *Kuṇḍalī* being uncoiled in one aspect or pole and remaining still coiled in another aspect or pole. A paradox, pehaps, but, like most paradoxes, it is likely to be true.

Is scriptural authority, which, by-the-by, I hold in utmost reve-

[1] Swami Pratyagatmananda in his *pūrvāśrama*

rence, really challenged by this interpretation ? The nature of the dynamic equivalent and its relation to the static background have been indicated in the previous two communications, and I need not dilate on them. I have claimed throughout that the *Mūlādhāra*, as the seat of static (*i.e.*, coiled) power, can never be rendered a vacuum in relation to such power except in the circumstances of *Videha-mukti* (bodiless liberation), when the triple body (gross, subtle, causal), must dissolve. I think, also, that the point of view which you have taken can be reconciled with this interpretation of the matter. The *Kuṇḍalinī Śakti* is the static aspect of the life of the whole organized body, as you say rightly. The relation between the lives of the individual cells and that of the whole organism is not clearly understood in science. Is the common life a merely mechanical resultant of the lives of the individual cells, or are the lives of the individual cells only detailed manifestations of the common life ? In other words, is the common life cause and the cell-lives effects or *vice-versa* ? Science is not yet settled on this point. As a subscriber to the *Śakti-vāda* (doctrine of *Śakti*) I am inclined, however, to give primacy to the common life; in the germ-cell itself the common life is given in substance, and the whole development of the *Jīva-deha* (*Jīva* body) is only the detailed carrying out in particulars of what has been already given in substance, according to the principle of *adṛṣṭa* (*karma*). Nevertheless, I am quite willing to concede to the individual cells lives of semi-independence. 'Semi,' because they require to be sustained to a considerable degree by the life of the whole. Benefit or injury to the life of the whole reacts on the condition of the cells; the death of the whole life is followed by the death of the cells, and so on.

Now, in every cell there is, of course, static-dynamic polarity; in the whole organism, also, there is such polarity or correlation. In the whole organism the static pole or correlate is the coiled power at the *Mūlādhāra*, and the dynamic correlate is the operative power (the five *prāṇas—viz.*, *Prāṇa*, *Apāna*, *Samāna*, *Udāna*, and *Vyāna*), which actually carries on the various functions of the body. Ordinarily, therefore, this dynamic power is distributed over the whole body, vitalizing not merely the larger tissues, but the microscopic cells. Now, the devitalization (as you say) of the body in *Kuṇḍalinī-Yoga* or *Saṭ-cakra-bheda* is due, I venture to think, not to the depletion or privation of the static power at the *Mūlādhāra*, but to the concentration or convergence of the dynamic power ordinarily diffused over the whole body, so that the dynamic equivalent which is set up against the static background or *Kuṇḍalinī-Śakti* is only the diffused five-fold *prāṇa* gathered home—withdrawn from the other tissues of the body

—and concentrated in a line along the axis. Thus ordinarily the dynamic equivalent is the *prāṇa* diffused over all the tissues; in Yoga it is converged along the axis, the static equivalent or *Kuṇḍalini-śakti* enduring in both cases. Thus also the polarity or correlation is maintained : in the former case between *śakti* at *Mūlādhāra* and the diffused *prāṇa*; in the latter case between *śakti* at *mūla* and the converged *prāṇa* along the axis. This will perhaps adequately explain coldness, increased inertia, insensibility, etc., of the rest of the body in *Kuṇḍalinī-Yoga* of which you write. Commonly in Yoga this withdrawal and convergence of *prāṇa* is incomplete; the residual *prāṇa*, together with the lives of the cells, keeps the body alive, though inert or corpse-like. In the case of complete withdrawal and focussing, the cells will die and the body disintegrate.

On the other hand if the coiled power were simply and wholly uncoiled (*i.e.*, dynamized) in *Kuṇḍalinī-Yoga*, then there should be an excess rather than a defect of vitality all over the body; nothing would be subtracted from the already available dynamic energy of the body, but something would be added to it on account of the static power at the *mūla* being rendered kinetic, and going up the axis and influencing neighbouring tissues.

Hence I should venture to conclude that the static power at the base of the axis, without itself being depleted or rendered other than static, induces or produces a dynamic equivalent which is the diffused *prāṇa* of the body gathered and converged along the axis. The states in the process may thus be summarily indicated :

1. To begin with, there is coiled power at the base of the axis and its necessary correlate, the dynamic *prāṇa*, diffused all over the body in the five forms.

2. In *Kuṇḍalinī-Yoga* some part of the already available dynamic *prāṇa* is made to act at the base of the axis in a suitable manner, by which means the base—or particularly the four-petalled *padma* (lotus) which represents this centre—becomes over-saturated, and reacts on the whole diffused dynamic power (or *prāṇa*) of the body by withdrawing it from the tissues and converging it along the line of the axis. In this way the diffused dynamic equivalent becomes the converged dynamic equivalent along the axis. This is what the rising of the serpent perhaps means.

(a) In thus reacting, the coiled power has not lost its general equilibrium or static condition.

(b) The *modus operandi* of this reaction is difficult to indicate, but it is probably (as suggested in my previous communications) either (i) a partial conversion of the infinite coiled power into the sort of influence

that can thus gather the diffused *prāṇa*, and converge it in its own resultant line along the axis, or (ii) an inductive action, analogous to electro-magnetic action, by which the *prāṇas* are collected and converged. In this latter case there is no need for conversion of the static energy. We shall have perhaps to choose between, or rather co-ordinate, these two explanations in understanding the *modus operandi*. In mathematical language, the diffused *prāṇa* is a scalar quantity (having magnitude, but no direction), while the converged *prāṇa* is a vector quantity (having both magnitude and definite direction).

Suppose, lastly, we are witnessing with a *divya-cakṣuḥ* (inner eye) the progress of *Kuṇḍalinī-Yoga*. There something like condensed lightning (*taḍit*) is rising from the *Mūlādhāra*, and gathering momentum in going up from *cakra* to *cakra*, till the consummation is reached at the *Parama-śivasthāna* (abode of the Supreme *Śiva*). But look back, and behold the *Kula-Kuṇḍalinī* is also there at the *mūla* coiled three times and a half round the *Svayaṁbhū-Liṅga*. She has left and yet remained or stayed, and is again coming back to Herself. Is not this vision supported by scriptural authority and the experience of the *Yogī* ?

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[Sir John Woodroffe concludes: "Putting aside detail, the main principle appears to be that, when 'wakened,' *Kuṇḍalinī-Śakti* either Herself (or as my friend suggests in Her eject) ceases to be a static power which sustains the world-consciousness, the content of which is held only so long as She "sleeps," and, when once set in movement, is drawn to that other static centre in the thousand-petalled lotus (*Sahasrāra*), which is Herself in union with the *śiva*-consciousness or the consciousness of ecstasy beyond the world of forms. When *Kuṇḍalinī* "sleeps" man is awake to this world. When She "awakes" he sleeps—that is, loses all consciousness of the world and enters his causal body. In Yoga he passes beyond to formless Consciousness.

I have only to add, without further discussion of the point, that practitioners of this Yoga claim that it is higher than any other;[1] and that the *samādhi* (ecstasy) attained thereby is more perfect. The reason which they allege is this : In *Dhyāna Yoga* ecstasy takes place through detachment from the world and mental concentration, leading to vacuity of mental operation (*vṛtti*), or the uprising of pure Consciousness unhindered by the

[1] I do not say either that this is admitted or that it is a fact. Only he who has had all Yoga experiences can say. I merely here state the facts.

limitations of the mind.[1] The degree to which this unveiling of consciousness is effected depends upon the meditative powers (*Jñāna-Śakti*) of the *sādhaka* and the extent of his detachment from the world. On the other hand *Kuṇḍalinī*, who is all *śaktis*, and who is therefore *Jñāna-Śakti* itself, produces, when awakened by the *Yogī*, full *jñāna* for him. Secondly, in the *samādhi* of *Dhyāna-Yoga* there is no rousing and union of *Kuṇḍalinī-Śakti*, with the accompanying bliss and acquisition of special powers (*siddhi*). Further, in *Kuṇḍalinī-Yoga* there is not merely a *samādhi* through meditation, but through the central power of the *jīva*, a power which carries with it the forces of both body and mind. The union in that sense is claimed to be more complete than that enacted through mental methods only. Though in both cases bodily consciousness is lost, in *Kuṇḍalinī-Yoga* not only the mind, but the body in so far as it is represented by its central power (or, maybe, its eject), is actually united with *Śiva*. This union produces an enjoyment (*bhukti*) which the *Dhyāna-Yogī* does not possess. Whilst both the *Divya Yogī* and the *Vīra-Sādhaka* have enjoyment (*bhukti*), that of the former is infinitely more intense, being an experience of Bliss itself. The enjoyment of the *Vīra-Sādhaka* is but a reflection of it on the physical plane, a welling up of the true bliss through the deadening coverings and trammels of matter. Again, whilst it is said that both have liberation (*mukti*), this word is used in *Vīra Sādhana* in a figurative sense only, indicating a bliss which is the nearest approach on the physical plane to that of *mukti*, and a *bhāva* or feeling of momentary union of *Śiva* and *Śakti* which ripens in the higher *Yoga-Sādhana* into the literal Liberation of the *Yogī*. He, in its fullest and literal sense, has both Enjoyment (*bhukti*) and Liberation (*mukti*). Hence its claim to be the Emperor of all Yogas.

However this may be, I leave at this point the subject, with the hope that others will continue the inquiry I have here initiated. It, and other matters in the *Tantra Śāstra*, seem to me (whatever be their inherent value) worthy of an investigation which they have not yet received."]

[1] What, I believe, the Christian Scientist calls the "mortal mind". In Indian doctrine, mind is a temporal and limited manifestation of the unlimited eternal Consciousness, As the states are different, two terms are better than one.

GLOSSARY OF SANSKRIT WORDS

Akhaṇḍa-Vyāpikā-Cit-Śaktī	...	Integral Consciousness-Force.
Avara	...	Lower.
Bīja Mantram	...	'Seed' form of any Mantram.
Bhūr	...	The plane of 'this' Consciousness, lit. the Earth.
Bhuvar	...	The intermediate plane between 'this' and 'that'.
Dīkṣā	...	Initiation; the mystic 'awakening' of the disciple effected by the Master.
Eka Mātrā	...	One undivided measure.
Ekatvam	...	Oneness.
Gāyatrī	...	A famous Vedic prayer used widely in meditation.
Hṛllekhā	...	The core-picture or basic pattern.
Icchā	...	The Supreme Will-to-be.
Ikṣaṇam	...	Seeing, the first flash of thought.
Jñāna	...	Knowledge.
Kalā (Fundamental)	...	The Evolvent Principle.
" (Derived)	...	Phase, Aspect, Partial.
Kalpanam	...	The Supreme Creative Imagination.
Koṇa	...	Angle.
Kriyā	...	The Creative act.
Kuṇḍalinī	...	The coiled power of Consciousness.
Madhyamā	...	One of the *planes* of speech.
Nāda	...	Lit. 'Sound', specially in the utterance of 'OM'.
Parā	...	Higher.
Parāvyakta	...	The Supreme unmanifest.
Parimeya	...	Measurable.
Prakāśa	...	Pure consciousness or the principle of being.
Pūrṇa-Samrodhika-cit-Śaktī		The completely concentrated consciousness-force.

Pūrṇa-Samsādhika-cit-Śaktī		The completely effectuating consciousness-force.
Samakoṇic	...	Of equal angle.
Saṁgacchadhvam	...	Move together.
Sama Mātrā	...	Equal measure.
Samatvam	...	Harmony.
Saṁkheya	...	An object measurable in the order of number.
Setu	...	Link.
Śakti-lekhā	...	Power pattern.
Śiva-Śaktī	...	Consciousness and force.
Suṣamā	...	Harmonic.
Suṣamā Mātrā	...	Harmonic measure.
Suṣumnā	...	The Yogic name of a mystic channel of life.
Svar	...	Lit. Heaving : the plane of 'that' Consciousness.
Tapas	...	The gathering in of creative power.
Trikoṇa	...	Triangle.
Udita-Nāda	...	Rising vibration or manifest sound.
Vāma-Dakṣiṇa	...	Lit. left and right; minus-plus polarity.
Vara	...	Superior.
Varāvara	...	Lit. superior-inferior.
Vāyu	...	Lit. Wind or Air; the principle of life.
Vījam	...	Lit. the seed; the symbolic sound.
Vilaya-Nāda	...	The setting vibration-sound returning to the unmanifest.
Vimarṣa	...	Lit. Reflection; the principle of becoming.
Viṣama	...	Unharmonious.
Vyāhṛtis	...	Technical name for the seven planes of consciousness.
Vyakta	...	Manifest.
Vyaktāvyakta	...	Manifest-unmanifest.
Yoga-nidrā	...	Lit. the sleep of concentration *i.e.*, the gathering in of consciousness before creation.

APPENDIX

THE YANTRAM[1]

(By Prof. Charuchandra Chatterji)

If today a book were entitled "Organum", it would throw the mind two thousand years back and the reader might think of the first book that bore the title. Yantram and Organum, though of different origin, both mean, 'the instrument'. Therefore *The Yantram* by Swami Pratyagatmananda Saraswati may be regarded as a far off sequence of Aristotle's 'Organum'. The intervening links are Bacon's 'Novum Organum'—the new instrument; and Ouspensky's 'Tertium Organum'—the third instrument. And Swamiji's *Yantram* is the 'Quartum Organum', the *fourth* instrument. It may also be noted that this instrument is basically connected with *mantram*, and the correlating process is *tantram*, as has been proved mathematically by the author in this book. As such *yantram*, *mantram* and *tantram* form the prolegomena to his book *Japa-Sutram.*

Ouspensky writes that his book is the third instrument of thought after those of Aristotle and Bacon, 'but the third existed earlier than the first'. One main subject of Ouspensky's work is what he calls 'Transcendental logic,' but he admits, 'Before Bacon and earlier than Aristotle, in the ancient Hindu Scriptures, the formulæ of this higher logic were given, opening the doors to mystery.' Swamiji's book is an exposition of ancient Hindu mysticism. It may, therefore, be argued that 'Quartum Organum', the *fourth* instrument existed earlier even than the third.

This small book is a great work incomparable for its depth of thought and reach of height, behind which looms the towering personality of a Swami, a Yogi, an ascetic, yet steeped in the knowledge of Eastern Philosophy and Western Science.

It is also a remarkable fact that the treatment of their subjects by Swamiji and Ouspensky closely correspond to each other. Their works, though philosophical in nature, find explanatory and illustrative material in the New Mathematics and the Theory of Relativity, including the fourth dimension.

[1] Reprinted, in a slightly amended form, from *The Prabuddha Bhārata.*

Ouspensky's book has a sub-title and it claims to be a 'key to the enigmas of the world.' Swamiji's book asks if there is a divine purpose and end inspiring the basic scheme of creation, and asserts, 'The question cannot, particularly at this critical world juncture, be evaded or postponed.' He points out that in the nuclear atom, cosmic energy is 'in' as 'mass' and recently we have discovered how to make that 'in' or a part of the 'in' 'out'. The result is that the enormous energy of fission is torn from its 'home' affiliation and the world is threatened with atomic destruction; for, writes Swamiji, 'Energy adversely exiled is atomic death; energy harmoniously brought home is supra-atomic life.' And he continues, 'Modern Science and modern methods must now essay to make that Pranik control (control by an all-pervasive cosmic principle of renewing and creative activity, more powerful than atomic control) available in an increasingly helpful measure'. For, in such availability lies all hope of harmonized, creative progress. The consummation of such progress can be reached only by opening what Swamiji calls the Hṛllekha (the core-picture)—of things by Yoga where the spirit reigns as 'Perfect Power and Perfect Harmony.' This Yoga has been later spoken of as the 'Direct Home Line'—the Mystic Path, or a new Path for 're-orientation, re-valuation and sublimation of the titanic forces let loose'. This is India's message to the West, voiced Swamiji.

But the difficulty with his book is that it contains merely 'Notes,' which deal with abstruse and technical matters We may take a single sentence as a sample. Swamiji writes: 'If by dy/dx we get the true rate of changing function from the 'rising' *OM* to the 'setting' *OM* in *Gyātrī* in each of the six phases (mark six), the values obtained must be symmetrical with respect to one another, and, what is all-important, at the Basic Bindu, the dy/dx must be equal to O, or, as nearly as possible to zero.' The book abounds in condensed passages like this, which await development and elucidation at the hands of a Sridhara or Anandagiri.

In another sentence, poetic and picturesque in expression, the author has put the central idea of the book in a nutshell. He writes: 'The Mystic Spring expands into an ocean of manifestation; and the limitless ocean gathers itself into the fathomless spring.' The mystic spring is the Eternal Bindu, which has been shown in the book as the be-all and end-all of all objects, of being and of non-being. Swamiji writes: '*Yantram* must be traced from the *Magnum* Matrix (Perfect Power positing itself as the Perfect Bindu) down to our appreciated planes of Magnitude, Number and Space-Time.' The First Section of the book describes the Bindu as 'the perfect Point of both cosmic origin and end. All move-

ments start and finish here....It is that where the 'full' and 'nil' co-exist. The Bindu is meta-geometrical...,' but it has also been shown that the Bindu develops into the creative triangle whence starts all creation. The Second Section gives almost the same idea from another view-point: it says, 'Every process in creation hinges upon, and tends to converge and merge into the 'origin,' where Bindu is. Creative process is 'original.' The Third Section brings to our knowledge a further function of the Bindu, which may be read along with its mention in the First Section, thus visualizing Bindu in a clear light. The First has, 'It is the Mystery Nexus that connects the Alogical Absolute with what is Perfectly Logical (Pure Reason);' and the Third, 'The Bindu is the mystery point that connects alogical transcendence of the Absolute with its logical and mathematical descent and immanence in creation.'

Finally in the Fourth Section the Bindu is shown as one of the operative factors of *OM* which as Omnipotence co-ordinates the four Basic Creative Principles.

The *Bindu*, *Nāda*, *Kalā* and *Ardha mātrā* of *OM* respectively stand for *Kāma*, *Ikṣaṇam*, *Kalpanam*, and *Tapas* principles of creation. In *OM* the three *Mahā Vyāhṛtis* are also seen as evolvent functions—the *Bindu* as *Svar*, *Nada* as *Bhuvar*, and *Kalā* as *Bhūr*.

But while *OM* functions as Omnipotence, Shakti itself becomes *OM*, and creates, sustains, and re-absorbs. *OM* is the first creative sound. Swamiji explains how the 'Rising' *OM* effects the rousing of Kundalini and her ascent along the *Suṣumnā*, that is, brings about the powerful focusing of harmonic resonance vibrations (e.g. supersonically).

Now, to rouse Kundalini is to get into the 'Home-line', referred to above. We may, therefore, adopt '*OM*' as a *Mantra* for Spiritual Sadhana. As we repeat it, each of the co-factors, A.U.M. has to be 'done' so that the 'functional tone, symmetry, balance and repose are maintained.' '*OM*' rises from the Primary Axis of *Madhyamā* on which the Bindu rests, traces a path of eight phases, and finally merges into the Bindu. The figure shows the path by means of the mystic lotus as it slowly unfolds and ultimately blooms into a flower. The Sadhaka attains fulfilment.

The reader will thus find that the *Yantram* is not merely a theoretical discussion of cosmic principles, but a practical guide on the path of Sadhana. He may find the last chapters, V, VI, VII of much help in the understanding of the main text, and they may be profitably studied again after a first reading of the book.

About the Author

"One of the great pioneers of Oriental Research"

"After having made the first acquaintance with several of Sir John Woodroffe's famous books on the Tantra some twenty years ago, I was glad, with the help of a foreign friend of mine, to complete the set of them already in my possession by those titles which your Publishing House has brought out in the last years. The books are to me a never-exhausting source of information as to the deepest essentials of Indian philosophy. Such illuminating works like 'THE SERPENT POWER, SAKTI & SAKTA, THE GARLAND OF LETTERS and many volumes of the famous Tantrik Texts Series which I am glad to have always available in my own library, have withstood the test of time, being written by one of the great pioneers of Oriental Research. So I was deeply impressed by the perusal of the whole WORLD AS POWER series of which in the past I had only two small parts. Let me congratulate you on the new full edition of *this unequalled and masterly exposition of the Tantrik philosophy.*"

—**West Germany, 9th June 1959**
—*Herr Heinz Kucharski*

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